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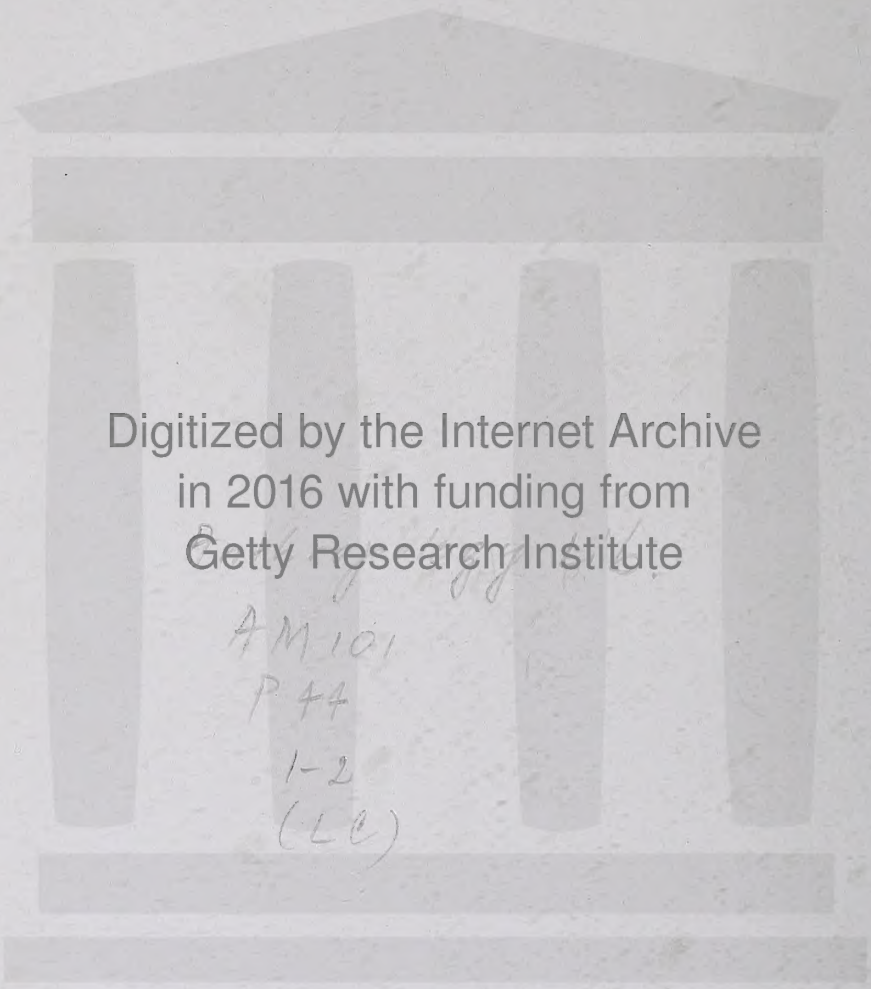
THE MUSEUM JOURNAL

VOLUME I

PHILADELPHIA
PUBLISHED BY THE
UNIVERSITY MUSEUM

1910



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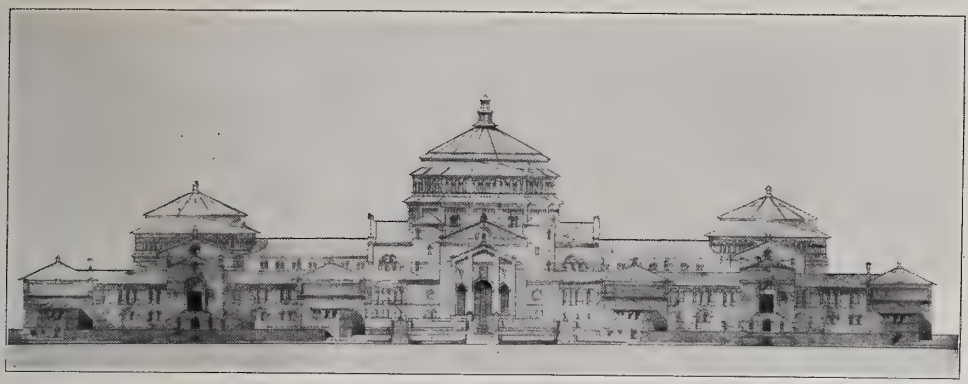

VOL. I PHILADELPHIA, JUNE, 1910 NO. 1

UNIVERSITY OF PENNSYLVANIA

THE MUSEUM JOURNAL

ETRUSCAN GARGOYLE FROM THE TEMPLE OF FORTUNE
AT PRÆNESTE

PUBLISHED QUARTERLY BY THE
UNIVERSITY MUSEUM

A NEW DEPARTURE.

IT is hoped that this first number of the MUSEUM JOURNAL will meet with a favorable reception on the part of the members, and of readers generally. It will be followed by other numbers at intervals of three months, with added features calculated to meet more fully the demands of all who take an interest in Museum matters. The first and chief object of the JOURNAL is to convey to the members an accurate account of what the Museum is doing and to keep them in touch with its activities. The need for such a medium of communication, felt in the past, has of late been clearly indicated by a general demand for authoritative information along those lines of activity to which public attention has already been directed or upon the less advertised labors, which together justify our claims upon public attention. Such information, in order to reach the many, without prejudice to the few whose inclinations and opportunities have led them into the channels of special knowledge, must be presented without too many technical particulars. Accuracy of outline must take the place of abundance of detail. The Museum is an educational institution of wide connections. Its several larger series of publications, dealing with subjects of research and containing detailed results of investigations, are intelligible and interesting to the specialist but unprofitable to the public. On the other hand the public generally has the deeper interest in the Museum since it is erected for their benefit, while the members of the Museum and all who contribute to its support have a peculiar interest in its operations and naturally desire to know what is being done. It has been thought that a quarterly journal would give the most efficient means of meeting these several needs.

The scope and purpose of the JOURNAL make it a standard publication of merit, containing much information regarding exploration and kindred topics which cannot be had elsewhere. In addition to the regular review, it will contain short articles upon objects of special interest in the Museum. It will relate the history of expeditions in the field and give descriptions of all new acquisitions. It will form a magazine of valuable and entertaining matter appropriate to any library or reading room.

GROWTH OF THE MUSEUM.

In 1889 the University Museum was founded and the collections acquired at that time were installed in the Library building. In 1898 the fine new building designed by Cope & Stewardson, Frank Miles Day and Wilson Eyre was erected. The architects' plan contemplate a beautiful and imposing edifice worthy of the object to which it is to be devoted, a noble adjunct to the University and a superb feature of the city. Situated on the west bank of the Schuylkill, it is designed, when complete with its great towering dome and graceful walls, to command the entire Schuylkill embankment of the future.

The ground for this great edifice has been made over by the city to the University, and the building erected in 1898, and now known as the University Museum, constitutes about one-fifth of the entire plan. In the meantime the growth of the collections has been so rapid that the present building is inadequate to hold them, and the time has come when an appeal must be made to the citizens of Philadelphia for the means of erecting the remainder of the building according to the architects' plans. The exhibition rooms are becoming overcrowded, the storage rooms are full, and valuable collections which would surely come to us

if we had this monumental building in which to house them, are in danger of going to other cities. The ends that are to be served are such that no one can be indifferent to the project. No better object of private benefaction could be conceived than this great Museum dedicated to Man and his works, aiming to reconstruct his thoughts and to unfold his visions in the past, and by the work of his own hands giving permanent form to these thoughts and substance to these visions.

As it gathers within its walls the harvest of cultures that men once gloried in, the Museum becomes a center for the spread of a higher culture in the present and in the future for all time.

Not less urgent than the need for a building is the call for an endowment. The generosity of those who have heretofore from year to year contributed to the maintenance of the Museum has been taxed more and more heavily as the expansion of the institution brought its inevitable increase in the budget. The present endowment is very small, and the annual deficit has to be met each year by voluntary contributions. In order to put the operation of the Museum on a sure basis an appeal must now be made for an endowment which will give an annual income of seventy-five thousand dollars. The Museum will then be in a position to hold its own and sustain without embarrassment the labors to which it is committed and the reputation to which it is entitled.

The collections that are assembled here have all been acquired through individuals and without assistance from the city or from the state or from any public moneys whatsoever. They represent the gifts of persons interested in the objects of the Museum and an expenditure of private fortune which, if computed at the present time, would come to a very large sum. Like all the other notable collections in America these have been built up under the influence of that characteristic attribute of the American people, their capacity for giving money for great objects, that has raised the American universities to the high level which they occupy and that makes the University of Pennsylvania in particular the famous seat of learning that it is. In view of this striking example and of the examples set by other great cities it is surely not without reason that we believe that means will be found to provide the money needed now so urgently for the building of the Museum and for an endowment that will enable it to fulfil its destined service to the community and to mankind.

REORGANIZATION.

When the collections were exhibited in the Library building the office of Director was filled by Mr. Stewart Culin, but with the opening of the new building in 1899 this office was abolished, and from that time till the present year the Museum has been without a Director, each Curator reporting to the Board of Managers and conducting independently the affairs of his section. At the January meeting of the Board of Managers the office of Director was created anew and the new order took effect on February 1st. The reorganization of the entire Museum on the basis of a responsible head has accordingly been undertaken and the Director has been engaged since his appointment in effecting those changes and adjustments which correspond to the new condition of things, and in introducing those measures of control which are necessary to give effect to the resolution of the Board, and upon which the affairs of the Museum are now to be conducted. This result has not been fully brought about at once, but will be achieved as speedily as possible.

THE EGYPTIAN SECTION.

THE ECKLEY B. COXE JUNIOR EXPEDITION.

THE excavations of the ECKLEY B. COXE JUNIOR Expedition to Nubia were carried on during the winter and spring at two distinct sites, viz., Anibeh and Halfa. At the former place Mr. C. Leonard Woolley cleared and planned a remarkable castle and part of a town built by the people whose graves provided us two years ago with the rich collection of Meroitic inscriptions and Romano-Nubian objects which occupy a large part of the Egyptian gallery in the Museum. The castle, which is built of brick and rises to a height of four stories above the ground, was built between 100 and 500 A. D., and much resembles a mediaeval European fortress. It was constructed by the Blemyes, a barbarian people living just beyond the borders of the Roman province of Egypt, and is of great interest. In the same district several dozen tombs of the twentieth dynasty were opened, from which were obtained beautiful small cabinet specimens, principally of fayence, some of which are of quite new character.

The digging at Halfa, conducted by the Director of the Expedition, was in regular continuance of the work of 1909 and was executed on a very large scale. The whole area between and around the two temples of Behen was completely cleared to the original ground level, which is at an average depth of ten feet below the present desert surface. It was found that the whole area was covered with dwellings, belonging principally to the priests and officers of the temples. These have been left open for vistors to view, and the tourist who lands at Behen will now descend as at Herculaneum by a staircase which will take him from the floor level of 1910 A. D. to that of 2000 B. C. Four distinct strata of occupation are visible, the lowest being that of the twelfth dynasty, the other three of the eighteenth dynasty. Above this latter the section shows in places clearly preserved the floors of a Roman-Nubian dwelling.

The excavations enabled us to trace the complete history of both temples, which underwent several restorations and rebuildings. The antiquities obtained include three fine statuettes, one of which, representing a seated scribe named Amenemhat, will rank among the best specimens of Egyptian statuary brought to this country, some fine painted stone jars of new varieties, a door inscribed with the name of King Aahmes, founder of the eighteenth dynasty, and some inscribed stelae.

D. R. M.

BABYLONIAN SECTION.

AN ANCIENT PLOW.

AN exceedingly interesting seal impression depicting a plow, drawn by two oxen, is found on a clay tablet with a cuneiform inscription in the University Museum. This tablet belongs to the Cassite period of Babylonian history, and is dated in the fourth year of the reign of Nazi-Maruttash, who lived in the fourteenth century before Christ. The seal used to make the impression must have been an unusually large one, for it measured about two and one-eighth inches in length. After the surface of the soft clay tablet had been covered with writing this seal, which was of the usual cylindrical form, was run like a roller over the inscription on both sides and the four edges of the tablet, which measure about $2\frac{3}{4} \times 4\frac{1}{2}$ inches. That is, the entire document was covered with the impressions of different parts of this large seal. Unfortunately, there is no complete impression of the seal on the tablet. Some of the parts were repeated a number of times,

but other parts seem to be entirely wanting. Moreover, the surface of a portion of the tablet has suffered considerably, due probably to the moisture in the earth, or exposure to the atmosphere after the tablet had been excavated. The accompanying drawing of the seal impression (Fig. 1) was made after a careful study of the different traces found on the various parts of the tablet by Mr. Herman Faber, Miss Baker and the writer.

"ox," in the inscription, are in use in Babylonia at the present time. It is the Zebu or humped bull (*bos indicus*).

The individual for whom the seal was cut regarded himself as a devotee of Nin-Sar, the god of vegetation, as the first line of the inscription shows (Arad-NIN-SAR). Unfortunately the name of the owner in the second line is so imperfectly preserved that it cannot be read.

For some time other representations of

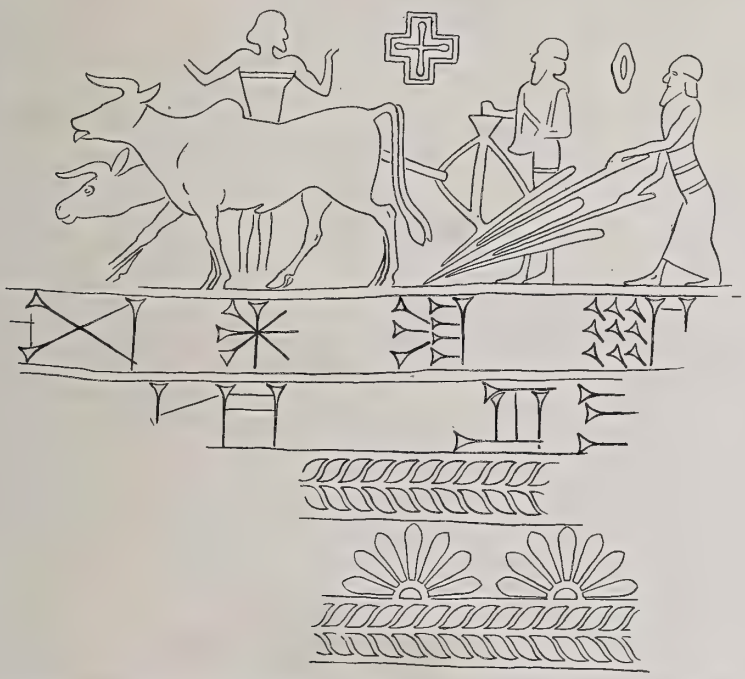

Fig. 1—Gang of men plowing and sowing. From a Babylonian Seal impression. 14th Century B. C.

The plow gang consists of three men. The one depicted larger in size than the others is doubtless the chief. He appears to be driving the animals, as is indicated by his raised arm, perhaps holding a whip. Another, having a bag over his shoulder, is in the act of feeding the tube or grain drill, through which the seed was dropped into the furrow made by the plow, which is being guided by the third man. The animals drawing the plow, known as *alpu*,

the plow in antiquity have been known, but in no instance is it so accurately represented as in this seal impression. A boundary stone of Meli-Shipak, of the Cassite period, recently found at Susa, contains the picture of a plow, which has hitherto been regarded as the earliest. It does not seem to have a tube. There is another picture of a plow found on an undated fragment belonging to the same period. Later representations of plows

with tubes are found on monuments of Sennacherib and Esarhaddon. Plows similar to the one found in this seal impression are in use in Syria at the present time. The plow on the Museum tablet, here discussed, is the earliest known, being about a century earlier than the one on the boundary stone belonging to the reign of Meli-Shipak.

piece of modern machinery does, in that it combined the processes of plowing and sowing.

A. T. C.

A VASE OF XERXES.

As early as 1762 Count Caylus published an account of a marble vase in the Cabinet des Médailles de Bibliotheque Na-

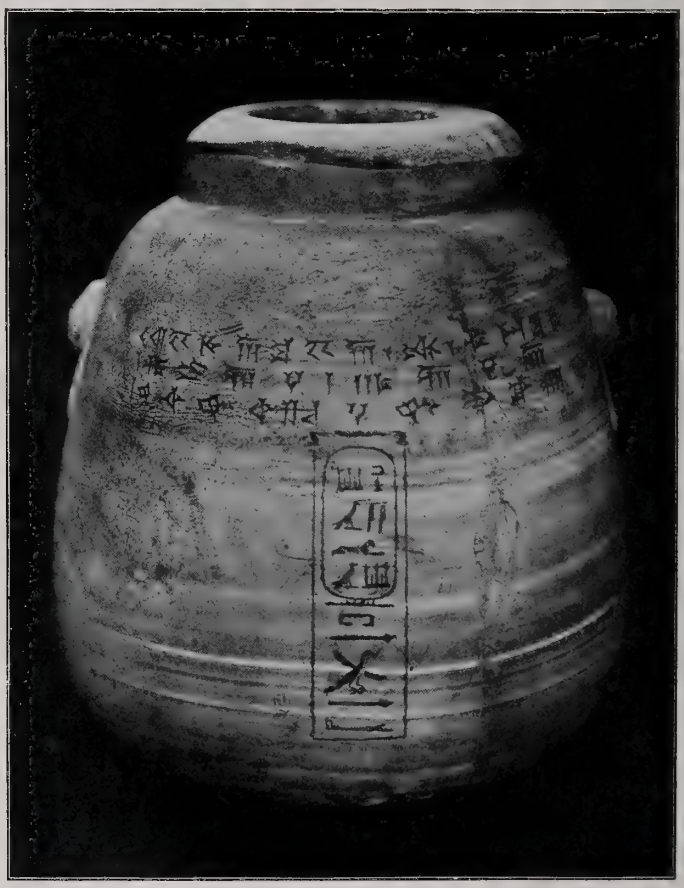

Fig. 2—Alabaster Vase of Xerxes the Great.

It is also interesting to note that one of the latest inventions of our Western civilization whereby the grain is sown by machinery was already anticipated by ancient Babylonians at least thirty-three centuries ago. In fact the simple Babylonian device accomplished what no single

tional, at Paris, inscribed with cuneiform and hieroglyphic characters. But at that time it was not possible to read the inscription.

After some progress has been made in the decipherment of the cuneiform script, through the important investigations made

by Grotefend, Abbé Saint-Martin, who had devoted considerable time in studying his results, felt that he was able to read the name of the king inscribed on the vase. Champollion, after he had found the key to the Egyptian hieroglyphics, suggested to the Abbé that they decipher the inscription independently. The test proved conclusively that progress had been made in the decipherment of the cuneiform and the Egyptian hieroglyphs and that their methods were correct, for their results confirmed each other's progress. It was found that the inscription read: "Xerxes, the Great King." It was, however, only determined in later years that the three different cuneiform inscriptions found on the vase represented the Persian, Elamitic and Babylonian forms of writing.

A number of similar vases and fragments belonging to the same king have since made their appearance. Loftus, in 1853, found several fragments of a similar vase in the ruins of Susa. These were deposited in the British Museum. Newton, in his excavations of the mausoleum of Halicarnassus, an ancint Greek city of Asia Minor, discovered in 1856 another vase of the same king, which found its way to the British Museum. Less important fragments were also discovered by Dieulafoy at Susa, which are now in the Louvre.

Through the instrumentality of the late E. W. Clark, Esq., of Philadelphia, a similar alabaster vase, with the same quadralingual inscription, was purchased in 1888 from Joseph Shemtob, an antiquity dealer in London. The provenience of this vase is unknown. It measures nine and seven-eighth inches in height and eight and fifteen-sixteenth inches in width. It is now in the possession of the University Museum, and is on exhibition among its treasures (Fig. 2).

The upper line of cuneiform writing shows the Persian script; the second line is in Elamitic; the third is in Babylonian, and the vertical column underneath gives the same inscription in Egyptian hieroglyphics, XERXES, THE GREAT KING.

A. T. C.

MEDITERRANEAN SECTION.

MR. SEAGER IN CRETE.

MR. RICHARD B. SEAGER continued his excavations in Crete during the late winter and spring and has been successful in locating the cemetery of Gourna, the Mycenaean town cleared by Mrs. Harriet Boyd Hawes in 1904. The excavation of this cemetery has occupied Mr. Seager during the season just closed. It dates mainly from the third Middle Minoan period (2500-1800 B. C.) and the first Late Minoan (1800-1600 B. C.). The bodies were placed in large terra cotta jars, of which more than 150 were exhumed. The bones were very well preserved, and hence from the standpoint of physical anthropology this is one of the most important excavations ever made in Crete, since the skulls found at other sites are few and in bad condition. Some of the jars are painted, but the style of decoration cannot yet be described, since they have not been cleaned and examined. These are the first burials dating from the first Late Minoan period that have come to light in Crete, and Mr. Seager's discovery is therefore of special interest to students of Cretan archaeology.

G. B. G.

CASTS FROM THE ARCH OF TRAJAN AT BENEVENTUM.

Among the objects which first attract the attention on entering the Mediterranean Section of the Museum are the casts from the Arch of Trajan at Beneventum. The original was erected in the year 114 A. D. by the Senate and People

of Rome to commemorate Trajan's beneficent rule, while the Emperor was absent on a campaign in the East; but Trajan died abroad in 116, without having seen peror in it. It is one of the best preserved of Roman triumphal arches.

The casts in the Museum reproduce the most interesting and best preserved of the

Fig. 3—Relief on the Arch of Trajan at Beneventum. Liber, Libera, Diana and Sylvanus.

the monument. It is fifty feet high, covered with reliefs relating to the life of Trajan, while on top once stood a four-horse chariot with a statue of the Em- sculptures, but as they are taken from different sides of the monument, it has obviously been impossible to give them in the Museum, positions corresponding to

those which they have at Beneventum. On the east wall are two slabs. The upper is taken from the keystone of the vault and represents victory crowning Trajan, the lower comes from the left side of the attic or upper part of the arch on the side facing away from Rome and shows Liber, Libera, Diana and Silvanus as protectors of the province of Dacia. They were probably welcoming Trajan, who was represented on the missing portion of the relief (Fig. 3).

Above the doorway on the south wall is the upper part of the side facing away from Rome. In the upper corners are draped river gods; in the middle is a draped female figure, while below are nude boys representing the Seasons. Below on the left is a procession of soldiers with prisoners and booty, and on the right a

Fig. 4—Relief on the Arch of Trajan at Beneventum. Jupiter, accompanied by Juno and Minerva.

similar procession. Below these are two large slabs. That at the left (Fig. 4) is taken from the attic of the side of the attic of the side facing Rome. On it is represented Trajan, accompanied by Hadrian and followed by lictors in the

Fig. 5—Relief on the Arch of Trajan at Beneventum. Trajan accompanied by Hadrian received by Rome.

arch facing Rome and shows the Capitoline gods. Jupiter stands in the middle with Juno at the right and Minerva at the left. The slab at the right of the doorway (Fig. 5) is also taken from the act of being received by Rome together with two consuls and penates.

On the south wall of the Museum within the doorway are three slabs taken from the left pylon of the side of the arch fac-

ing the country. At the top Mars presents to Trajan a recruit accompanied by a centurion. Below this are two Victories slaying a bull. On the lowest slab Trajan in the presence of Jupiter Feretrius receives the oath of fealty from the Germans. from Trajan. Above Euphrates is a bridge by which the Romans are crossing.

This series of casts gives an excellent idea of historical relief sculpture, the only form of sculpture which can really be called Roman. W. N. B.

Fig. 6—Mesopotamia seeks mercy from Hadrian.

On the west wall are two slabs. On the upper two armed male figures stand on either side of two boys who were employed in sacrificial rites. Below (Fig. 6), Mesopotamia personified kneels between her two rivers and begs for mercy

AMERICAN SECTION.

THE HEYE COLLECTION.

THE GEORGE G. HEYE collection illustrating the culture of the American Indians has been materially enlarged since its first opening in February

last. Among other things a fine carved wooden bowl from the Sauk and Fox Indians, a sun robe, and a collection of pipes from the Northwest Coast have attracted special attention. At the present time Mr. Heye is maintaining three expeditions in the field, one among the plains Indians, another among the Ojibways and still another in Ecuador. No reports will be enumerated and described in a later issue.

PENOBSCOT BIRCH BARK CANOE.

Mr. John L. Hammer has presented to the Museum a birch bark canoe made by the Penobscot Indians in Maine. The canoe, which is in a perfect state of preservation, is made from a single piece of

Fig. 7—A Hall in the American Section of the Museum. Showing the George G. Heye Collection.

have yet been received from the last. The first has had very remarkable success, obtaining rare specimens, such as sacred medicine bundles and objects used in the ceremonies. From Dr. Eastman, who is in charge of the work among the Ojibways, there have just been received two very fine birch bark canoes and a collection of very remarkable specimens, which bark without a break or a defect in any part. This is rather remarkable considering that the canoe is twenty feet in length. It is a fine example of the Eastern Algonquian art of canoe building, which has so long served as the white man's model in his construction of canoes. The lines of this specimen are beautiful, and the way in which it is built gives a fine idea of

the ingenuity and skill of the Indian craftsman.

G. B. G.

AN APACHE BASKET JAR.

One ordinarily thinks of the Apache as cruel and unprincipled marauders without either time or inclination, until recent years, for the cultivation of the purely artistic impulse. Old Geronimo, the implacable foe of the United States Government, is the ideal of the lay conception of the Apache. And yet few Indian tribes, if we except certain tribes of California, do finer work than the Apache in that most characteristic of all Indian art forms, basketry. Day by day the Apache woman, with no other help than an awl and her own deft fingers, works patiently at her basket. The result is often an object of surpassing beauty of form and decoration, of such even finish of technique as to elicit wonder that unaided eye and hand could plan and execute so faultlessly. The Apache are now gathered into several reservations, the Jicarilla and Mescalero bands in New Mexico, the various bands grouped together as White Mountain and San Carlos Apache in Arizona. The New Mexico and Arizona bands differ considerably in their basketry, as in many other respects, that of the latter being considered of finer grade.

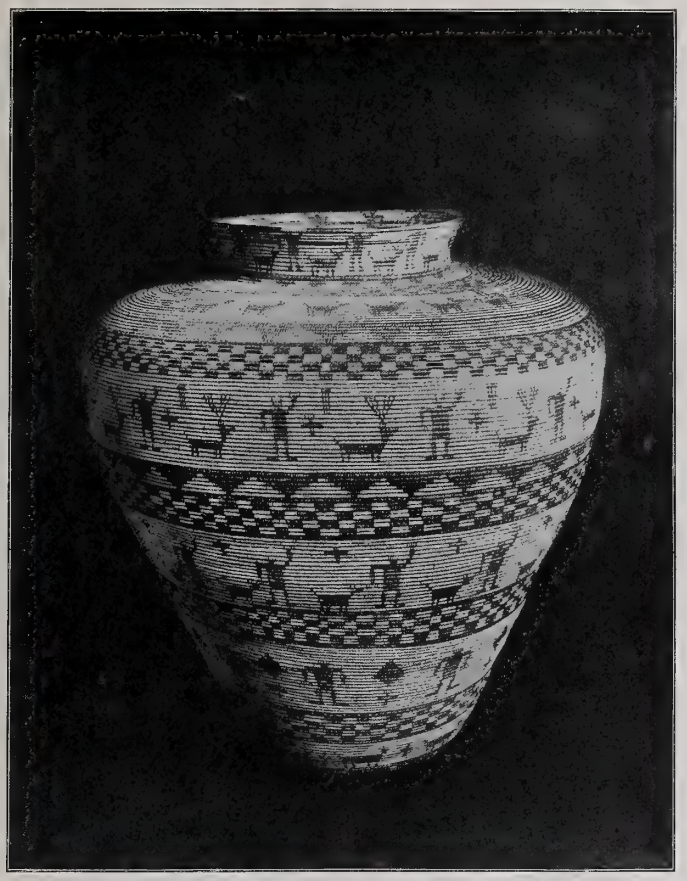

Fig. 8—An Apache Basket-jar.

The urn or jar-shaped basket here illustrated (Fig. 8) is a product of the Arizona Apache. It is perhaps the most striking single piece in a hall of the Museum crowded with interesting and beautiful specimens of Indian handicraft. It attracts partly by its unwonted size (it measure very nearly 3½ feet in height, 17 inches in diameter of the mouth), but largely also because of its elaborate decoration and beauty of outline. It is doubtless one of the largest examples, if not the largest example, of Indian basketry exhibited in our ethnological museums, and is said to have consumed two years in the making. Whether or not this statement is strictly correct, it is obvious that even the most experienced basket maker would require an unusual length of time for the perfecting of such work. It is in fact an idealized form of the smaller and less profusely decorated flat-bottomed basket jar used by the Apache for storage purposes. In regard to technique, materials, method of applying and character of decoration, however, it does not present unusual features. In regard to technique, it is from beginning to end an example of the coiled variety of Indian basketry; in other words, it is built up not so much by a process of weaving as of sewing. Firmness is given the basket by an ascending spiral of two slender but stiff rods of willow, which are added as required: to employ the terminology now in vogue, we have here a coiled technique with two-rod foundation. Around this wood core is wrapped the sewing material, peeled and scraped splints of willow or similar wood for the white areas, splints of the naturally black "devil's claw" (*Martynia Louisiana*) for the black, these two materials relieving each other according to the requirements of the decoration; in Apache basketry designs are always brought out in black on a white background. Each winding of the sewing material not only includes the two rods of its own coil, but is caught under one of the two rods of the row or coil beneath, this method of "hitching" giving the fabric greater strength than if the wrapping were merely caught under the wrapped strands of the next lower coil, a technique, incidentally, which is characteristic of the Mescalero Apache. The direction of coiling, as one looks into the basket, is clockwise, the coiling continuing without variation to the very last stitch of the rim. The Pima, neighbors of the Apache, on the other hand, regularly finish off with a braided rim. It will thus be seen that the nature of the coiled technique leads to a spirally corrugated surface, the surface units being narrow and relatively high stitches of varying color. Evidently all designs must consist of vertical and horizontal rows of stitches, so that the style of art here illustrated is primarily geometrical in character. And, indeed, most of the characteristic motives in Apache as in other Indian basketry art, are purely geometric; this is seen particularly in the beautiful round bowl-like trays, also of coiled ware, exhibited together with the jar. Realistic or semi-realistic representations of human beings and animals are often introduced as designs into the jars of the Apache, a great deal of geometric conventionalization necessarily taking place. Thus, the wagging tails of the animals here represented are nothing but two short rows of black stitches diagonally disposed, while the five fingers of the men are simply that number of black stitches in a row, each being kept apart from its neighbor by a white stitch.

The main body of the basket is decorated with fifteen concentric bands, consisting in part of geometric, in part of mingled geometric and realistic motives. This arrangement of the decorative field into concentric bands is a more or less pronounced characteristic of Apache

basket art, and will be found further illustrated in the trays already referred to. The first band, starting from the bottom, consists of a series of terraced figures with inverted bases, and is only partly visible in the photograph. The second band is composed of a series of alternating crosses and quadrupeds, presumably dogs; the third band is a simple checkered pattern bounded, above and below, by black coils. It will be observed, by a reference in the figure to the upper left hand part of this last band, that the bounding coil ends a stitch higher than it starts; in other words, true circles are impossible in the coiled technique, and must be replaced by rounds of a spiral. Alternating man and vertically disposed diamond and cross make up the fourth band, followed in the fifth by a second area of checkerwork; the sixth band is made up of a series of alternating man and dog with superimposed cross, the seventh of a third checkered field, and the eighth of a second series of inverted terraces. The ninth band is practically the center of the decorative field and has the most elaborate designs of all; man, cross, followed by a three-pronged figure (possibly a rain symbol), and deer or dog (the deer are arranged in two groups of four each, the dogs in one of three and one of two), are the design elements in the order given. A fourth area of checker work, without the lower bounding coil in black noted before, forms the tenth band; the eleventh band is another series of inverted terraces, this time in black and white instead of solid black. A series of dogs forms the twelfth, a fifth field of checkerwork the thirteenth, still another series of inverted terraces the fourteenth, and a series of alternating man and dog, the men being connected by horizontal lines, the fifteenth or neck band, followed by a finishing coil in black. The six bands of checker work may be looked upon as marking off six decorative fields.

A curious point comes out on a careful study of the ninth band, illustrating the difficulties the basket maker encounters in mapping out, in her mind's eye, the size and recurrence of elements in a restricted field. Ordinarily the cross is followed by the three-pronged figure, yet once out of the thirteen times that the group occurs, the reverse order is followed. An examination of the actual specimen, for the photograph fails us here, will convince the visitor that this is not due to mere forgetfulness on the part of the maker. To follow the usual order would have brought the elements into conflict with the adjoining man and deer; in other words, an inaccurate mapping out, at the start, of the decorative field left too little space at the end for the proper carrying out of the initial idea.

E. S.

TWO PAIUTE MYTHS.

THE two stories that follow are selected from a series of Paiute myths recently obtained from Tony Tillohash, a young Paiute Indian from the southwestern part of Utah, a typically semi-arid section of our country characterized, among other things, by the washes or arroyos that are incidentally referred to in the first of these myths. All the myths obtained from Tony were dictated to the writer in the form of Paiute Indian text, and it is intended, as soon as time and opportunity will allow, to publish the whole body of myth in text and carefully worked out translation as one of the series of anthropological publications of the University Museum. The translation of the two myths here offered as preliminary specimens of Paiute mythology, while not rigidly literal, is sufficiently so to preserve both the exact content and spirit of the Indian original.

The characters in these myths, as in Indian mythology generally, are beasts and birds; not mere speaking animals in the manner of an Æsopian fable, but supernaturally endowed human beings who lived on earth before the coming of men and who were later transformed into their present shape. The human and animal characteristics of these beings interplay constantly in the mythology. Needless to say, the older Indians, particularly such as have been but little affected by contact with the ideas of the whites, believe firmly in the truth of these myths. Such figures as Sparrow Hawk and Gray Hawk are not to them the mere idle fancies of an hour of story-telling, but the mythologic prototypes of still powerful beings, beings whose supernatural aid the medicine-man strives to obtain. Characteristic of Paiute mythology in particular is the prominence of song as an element of myth-telling; some of the characters, indeed, regularly sing their parts. A considerable number of such myth songs were taken down on the phonograph and will be incorporated with the myths to which they belong when these are offered to the public.

THE STRATAGEM OF WOOD RAT.

At that place dwelt Wood Rat, and once to the Deer and Mountain Sheep people he said, "Ho there! do you all come to my place and have a round dance!" said he. "What is it that Wood Rat says?" said the Deer and also the Mountain Sheep. "'To my place do you all come and have a dance!' that is what he says," said some. And so at his place they had a round dance. Those Deer and Mountain Sheep danced the round dance while that Wood Rat and two from among the Deer and Mountain Sheep, one from each, sat together at the side of the round dance that was taking place and talked with one another as men are wont to do in council.

One young Mountain Sheep was the first to sing for the dance, and in this wise he sang,

> Moving through the sand-wash he goes,
> kicking up his knees,[1]

sang along thus up to nearly in the middle of the night. Then one young Deer sang for the dance after him, and that one sang in this wise,

> Visible are the summer footprints, foot-
> prints, footprints,[2]

sang along thus up to the break of day. And then that Wood Rat went right into the round-dancing line and joined hands with the Deer and the Mountain Sheep buck who had been singing. In this wise sang he as he stood moving along between the two of them,

> When indeed I say it, you will close your
> eyes, you will close your eyes,

and they all closed their eyes. Then both of them through the neck just above the collar bone he stabbed with his knife, and having treated them thus, he began to weep. "Oh! what has happened to them?" said Wood Rat, and then he said, "Ho there! do you all go and return again into that land which you own. And then at the setting yonder of the sun I shall burn them on a pyre." "It is well," said those Deer and Mountain Sheep, and they arrived into their own land. But Wood Rat cut up the two at that place and what leaves and branches he had butchered them on he set afire. And the Deer and Mountain Sheep, seeing the blaze from afar, said, "In that way it will be, he did

[1] This refers to the peculiar walk of the mountain sheep.

[2] This refers to the footprints of the deer during the hunting season.

indeed say. Surely it starts a-burning at his house." But Wood Rat cut up the meat into thin slices in order that he might preserve it for food.

As he had first spoken, so did Wood Rat continue to speak from time to time, and every time he commanded a round dance to take place. Now those Deer and Mountain Sheep did say, "For what reason does he always say, 'You shall have your eyes closed as you dance,' in such words speaking?" And one time again he announced in a loud voice that they should come together for a round dance. "Oh!" said they, "let us all go and have a round dance at his place, as he says." And in very deed they had the round dance at that place.

Now one young Mountain Sheep, as was their wont, did sing,

Moving through the sand-wash he goes,
kicking up his knees,

and as those before him had done, so did he, sang for the dance up to nearly in the middle of the night. And then one young Deer did also sing for the dance, and as those before him had sung, so sang he,

Visible are the summer footprints, foot-
prints, footprints.

Then that Wood Rat sang for the dance as in times before then he had done. One of the Deer bucks together with a Mountain Sheep buck stood on either side of him as they danced along. As in times before then he started in to sing along,

When indeed I say it, you will close
your eyes, you will close your eyes,

but this time a young Mountain Sheep barely peeped out from behind his nearly closed eyelids as he danced along. "He is about to stab the two of you!" he exclaimed just as Wood Rat was indeed about to stab them. Wood Rat ran off in haste and scampered down under a rock. The Mountain Sheep buck struck at it with his horns, and as soon as he had done so, the rock was shattered to pieces. As far as here, perhaps, does the story go.

THE CONTENTION OF SPARROW HAWK AND GRAY HAWK.

At that place were people once camping for the hunting of jack-rabbits. Now a certain one among them gave his wife a beating, whereupon that woman ran off towards the mountains. Therein was Gray Hawk dwelling up on a snow-covered peak and with him was his mother. When that Gray Hawk went off in yonder direction, then there in the midst of the mountains did he find the woman and home to his house he returned with her.

Now those who were camping for the hunting of jack-rabbits began to miss the woman and they called upon the white-breasted one[3] that he might find her. And starting from the edge of the land he flew about looking everywhere but on the mountain peak, which still was left. As soon as it commenced to be evening, he returned and arrived where they were camping for the hunting of jack-rabbits. "I have not seen her," he said, "but still that snow-covered peak is left," said the white-breasted one. Early in the morning he went off to look over the snow-covered peak and on it he found the woman, found that Gray Hawk was having her to wife. Back whence he came he returned, back to those camping for the hunting of jack-rabbits. "What say you all that you will do to him?" said he. "Not easily to be overcome is Gray Hawk, and with him it is that dwells that woman. What, then, think you all to do to him?" thus spoke that white-breasted one. Then some one

[3] A white aquatic bird, something like a sea-gull.

said, "Let us call upon Sparrow Hawk!" "It is well," they said, and proceeded to call upon that Sparrow Hawk. To him they said, "Go now and lead the woman away from Gray Hawk. Thus after having done to her, for your wife you shall have her," said they who were camping for the hunting of jack-rabbits.

Then there in the doorway was Sparrow Hawk sitting and kept a-singing, "What say you all that you will do to that one, Gray Hawk? Not easily to be overcome is he, he who has great power. Will you slay him?" said he as he sat there in the doorway. Only his flesh it was that did so, singing as he sat, but that soul of his to yonder mountain peak departed and to his elder brother[4] came. Then upon arriving he took hold of the woman and said, "This woman here is mine, having been given to me for a wife. Do you, then, without saying anything, give her up to me." "I shall not give her to you, for mine she is, having been taken up by me," said Gray Hawk. "Do not say that, say I! Quickly let her go, for mine she is, having been given to me for a wife, that is what I say." "But mine she is, having been taken up by me. Why, then, shall I give her up to you?" "Without saying so, quickly let her go! Otherwise I shall slay you," said Sparrow Hawk. "It is well, in no case shall I let her go. I care not if you kill me," said Gray Hawk as he held her by her arm; that Sparrow Hawk was holding her by her other arm.

"It is well," said Gray Hawk. "If you are angered, in what way would the earth appear, say you?" Then said that Sparrow Hawk, "When I am angered, the earth would become filled with fog. And as for you?" "When I am angered, the mountains would all go up in dust, then all would be a level space," said that Gray Hawk. And then said Gray Hawk to his mother, "Should I be killed, all my body you shall boil." Then one of the woman's arms he wrenched off, and between them both they divided her body, each pulling her to himself. After they had done so, Sparrow Hawk slew Gray Hawk, and after he had gathered together all parts of the woman's body, all that had formed her body, he restored her to her former self.

Then the mother of Gray Hawk boiled him as he had told her to do. Then, when it dawned upon the earth, coming down from the sky was heard a noise of flapping wings, and on the rim of the bucket wherein he had been boiled he lit and sang thereon, "Sparrow Hawk I shall go and slay." And then his mother said, "Is it of a stranger that you speak, of one who is no kin of yours, seeing that you talk of going to kill?" "No, thus I say; but that one yonder slew me too," and towards the camp of the jack-rabbit hunters he flew. "Oh! Gray Hawk has come to do us ill," said those who were camping for the hunting of jack-rabbits, as they fled in haste, but that Sparrow Hawk just lay beside his wife and sang, as though nothing were happening. Gray Hawk swooped down upon him, thinking to hold him down, but in vain; whereupon that woman he took hold of. Both of them tried to tear her away from each other. Now Gray Hawk struck above him with his wing, but merely grazed his head. "Nearly, my elder brother, did you kill me," said Sparrow Hawk. And then their mothers led them away in different directions. "Do you act as though you were strangers to each other?" said the two old women, as they held on to their sons.

Did any of you hear something make a noise on the other side from here?[5]

EDWARD SAPIR.

[4]Gray Hawk is considered Sparrow Hawk's elder brother.

[5]This last sentence is addressed by the narrator of the story to his auditors. It is not to be literally construed, but is merely a conventional way of ending a myth by way of changing the subject. The auditors are expected to answer "No, I did not."

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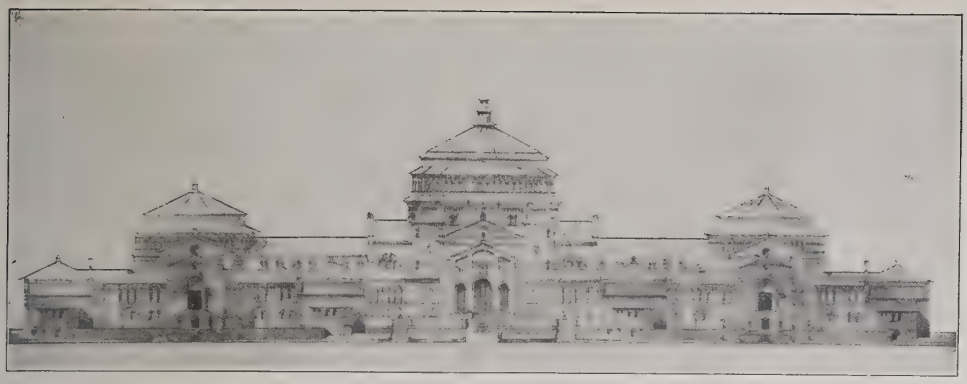

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UNIVERSITY OF PENNSYLVANIA

THE MUSEUM JOURNAL

THE SEAL RING OF A CITY OFFICIAL OF BEHEN.
TWICE NATURAL SIZE

PUBLISHED QUARTERLY BY THE
UNIVERSITY MUSEUM

EGYPTIAN SECTION.

THE ECKLEY B. COXE JUNIOR EXPEDITION.

THE first number of the MUSEUM JOURNAL contained a brief notice of the fourth ECKLEY B. COXE JUNIOR Expedition to Lower Nubia. In this number I propose to give some further details of that part of the work which was carried on near Halfa, while in the next number Mr. C. L. Woolley will describe his studies of the castle and town of Karanòg, and his excavations of the twentieth dynasty tombs at Anibeh. In 1909 we selected as a promising site for exploration the place called by the ancient Egyptians Behen, which is on the west bank of the Nile about three miles south of Halfa. Almost the only visible monument of antiquity was the eighteenth dynasty temple built, as we know, by Queen Hatshepsut, which is familiar to all tourists who make the traditional excursion from Halfa to the Pulpit Rock and the Second Cataract. This temple was excavated by Captain H. G. Lyons some years ago, and a little north of it, though almost silted up with sand when we first saw it, is another temple of which first Rosellini and then Captain Lyons cleared what now proves to be only a small portion. All else was desert sand and waste with a few bricks cropping up here and there.

Fig. 9.—Inner Fortification of the Town of Behen.

In 1909 we traced the principal lines of the ancient town and found that it had been enclosed by a remarkable series of walls making a circuit of about a mile, of which area again about half was protected by strong inner fortifications. The character of these walls may be seen from

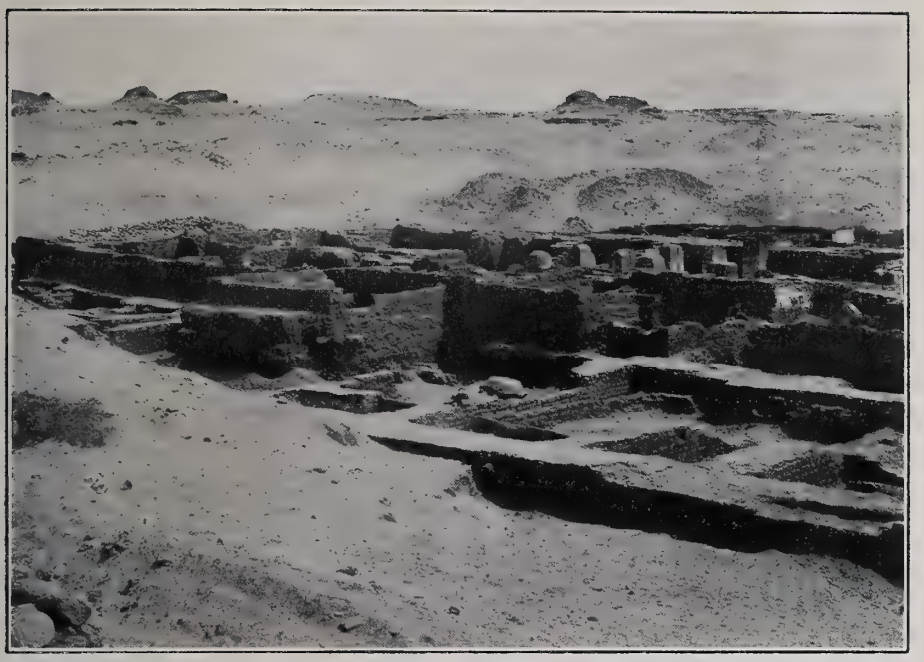

Fig. 10—Temple of Amenhotep II Surrounded by Priests' Dwellings.

Fig. 11—Excavating the Temple of Amenhotep II at Behen.

Fig. 9, which shows the wall between Hatshepsut's temple and the northern temple, uncovered by us in these two seasons for a distance of over one hundred yards.

Immediately to the north of this great inner wall is the area shown in Fig. 10. The stone pillars mark the forecourt of the northern temple; and the space in front of that from left to right is occupied by priests' dwellings. These dwellings are raised each on the ruins of the last in four distinct levels, the highest floor being flush with the top of the pillars; so that the temple must have stood, just as ancient writers describe Egyptian temples, in a sort of pit below the surrounding houses.

In the order of our work, however, photograph shown in Fig. 11 comes earlier than that shown in Fig. 10, for it shows the earlier stages of our digging as it appeared in February of this year after several weeks of labor. Only part of the temple is yet visible, and in the foreground the trucks are running over a level higher than the tops of the walls shown in Fig. 10. It was a long and laborious task, for the depth of sand to be shifted and run out into the river or else on to the low lying desert was never less than

Fig. 12.—Buttress in Fortification Wall, Marked with Letters to Show Levels.

ten and sometimes fifteen feet. It may be useful to take the highest buttress seen in Fig. 9 as a scale. This buttress is shown more in detail in Fig. 12; it is seventeen feet high from its top to the level of its foundations. This scale then represents four very distinct historical periods. Beginning at the top there is three feet which was occupied by a building of the date of the Roman Empire (A). Next to this is three feet which corresponds to the twentieth, nineteenth and late eighteenth dynasties (B). Below this is four feet representing the early eighteenth empire (C), and below this again is seven feet which corresponds to the twelfth dynasty. Except the topmost, that of the Roman Empire, these periods are represented by distinct and well marked floors over the whole area shown in Fig. 10.

The priests' dwellings, which extended on the far side of the northern temple as well, yielded few antiquities, though one or two inscribed stelae and some handsome painted stone jars were found in them. But they are most interesting for the study of the domestic life. The hearths and granaries are in place, the grinding stones and the ovens, and we have left all the undecorated pottery lying exactly as its owners left it under the floors of the dwellings.

But the principal place of interest is of course the temple, of which a near view is given in Fig. 13. We found that neither Rosellini nor Lyons, though they had each the singular good fortune to find a piece of twelfth dynasty inscription, had gone below the topmost visible floor of the temple nor dug its outlying precincts. We have now cleared to its outside terminus wall and have gone down to the foundation inside and outside. The result of this has been to show that the building underwent many restorations and reconstructions. The temple in so far as it has been visible hitherto was entirely a New Empire temple, built, as we found

Fig. 13—Temple of Amenhotep II.

complete evidence in inscriptions to show, by Amenhotep II. It continued in use during the nineteenth and twentieth dynasties, and the cartouche of one of the last Ramessids appears in a stela carved on the doorway. But this was not by any means the earliest temple. For in taking up piece by piece the floor of Amenhotep's building we found face downwards used as pavement a fine inscribed doorway which is one of the chief prizes of the year and is now in the Museum (Fig. 14).

Fig. 14.—Doorway set up to King Aahmes by Thuri.

It was set up by one Thuri, a notable of Behen, in honor of Aahmes, the first king of the eighteenth dynasty, a monarch whose records are extremely rare. The jambs are inscribed with the name and titles of the king and the tablet recording its setting up by Thuri; the architrave even under and beyond the temple of Hatshepsut.

Of the twelfth dynasty we found no statues this year, though it will be remembered that in 1909, when digging the cemetery of that date, we found the statuette and all the jewelry of Karyn-

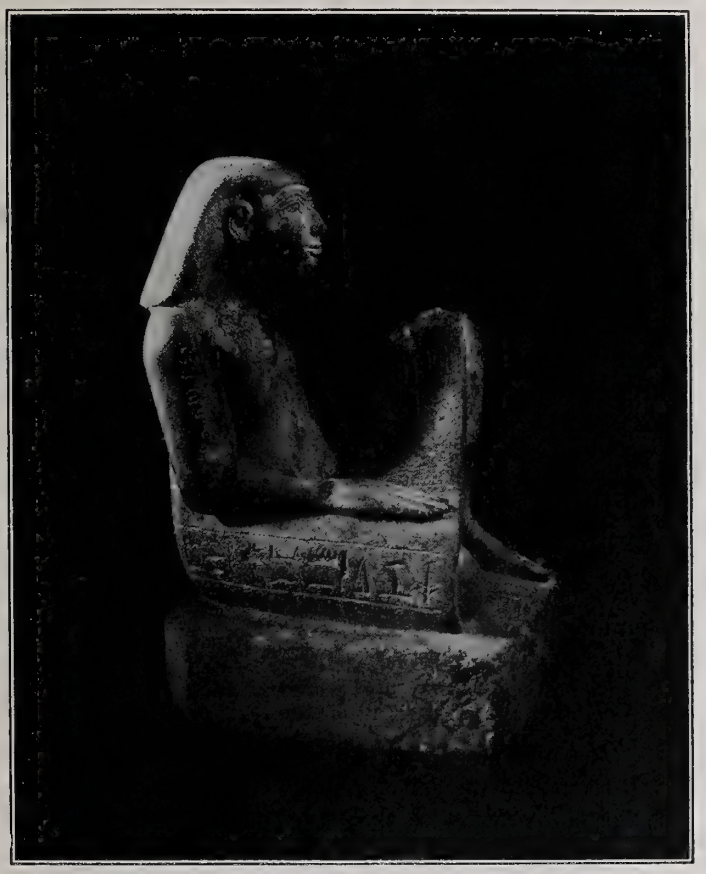

Fig. 15.—Statue of the Scribe Amenemhat.

shows the king and his queen Aah-hotep worshiping before Min and before the local hawk-god Horus of Behen.

Finally even below the temple of Aahmes was a series of perfectly aligned walls running at a wholly different angle of inclination to the eighteenth dynasty temples and extending far southwards, mery. This year our prizes are all of the eighteenth dynasty. At the upper eighteenth dynasty level opposite the furthest buttress shown in Fig. 9 was discovered a cache of three statuettes. Probably they had been flung out of one of the temples where they had been set up together with commemorative tablets, of which remains

bearing the same names were found in digging the houses. The first is of a hard stone resembling diorite carved in flat relief without much detail, and bears the name of Aahmes, a scribe, named no doubt after the celebrated king. This statuette was allotted, in accordance with our contract, to Khartum. The second (Fig. 15), made in a similar stone, is a remarkably fine piece of statuary of a very rare type. It represents a scribe seated in the traditional attitude of the letter writer. His name and titles are written on his kilt, on the pedestal, and on his forearm. They inform us that he was named Amenemhat, that he was a scribe, a "king's friend" and "overseer of the king's workmen." The figure is unquestionably eighteenth dynasty by the style of the writing; and the place in which it was found agrees with the epigraphical evidence. Judged, however, on purely artistic grounds, it might well have been ascribed to an earlier date, and it is in every way a very remarkable specimen.

With this seated statuette, which is now in the Museum, was found a small figure of the same person, in steatite, beautifully inscribed. In this he is represented in the conventional attitude of the eighteenth dynasty, his knees swathed in a long robe which covers the arms up to the wrists. It is expected that the Sudân Government will allow this also to come to the Museum.

The remainder of the specimens brought from this site in the present season comprise several eighteenth dynasty stelae and some very handsome painted stone jars of the same date.

Of the twentieth dynasty, from tombs at Anibeh, we have obtained some beautiful cabinet specimens which will be described in a subsequent number of the JOURNAL.

D. RANDALL-MACIVER.

BABYLONIAN SECTION.

THE PRONUNCIATION OF THE "INEFFABLE NAME" ACCORDING TO A JEWISH TEXT IN THE MUSEUM.

ONE of the mysteries of Biblical scholarship is the correct form and pronunciation of the name of the God of Israel. This name consists of four consonants which may be represented in English by the letters YHWH. But the vocalization of the word known to English readers, "Jehovah," is a fairly modern invention, arising in the middle ages,[1] in fact a philological monstrosity. The Jews themselves, according to their own tradition, had given up the public pronunciation of the word before the Christian era, and while there is evidence that the knowledge still survived in esoteric circles among the Jews,[2] the tradition of the pronunciation was at last utterly lost to them. They pointed the Tetragrammaton (*i. e.*, YHWH) with vowel points, indicating that another word should be pronounced in its stead, and it is this other word "Lord" which in almost all the translations of the Bible, down to the more scientific attempts of modern times, represents the sacred name. In the King James Version it is spelled in capitals to distinguish it from the same word used as an epithet.

But a tradition of the pronunciation survived, as is so often the case with survivals, in certain unorthodox quarters. The Greek Fathers Theodoret and Epiphanius report that the Samaritans maintained the pronunciation as Ἰαβε, and the present writer has discovered in a Samaritan document of the beginning of

[1] See Moore in the Harper Memorial Volume, i, p. 145 ff.

[2] See Arnold, "*The Divine Name*," etc. *Journal of Biblical Literature*, XXIV, p. 152 ff.

the nineteenth century an Arabic transcription of the name which is to be pronounced *Yahwah, or Yahwèh*.[3] Similar forms are also found in early magical and gnostic papyri.[4] On the basis of such traditions and on philological grounds there has arisen the modern scientific pronunciation *Yahweh* (generally, though erroneously in English, spelled *Jahweh*).

tainly represents the pronunciation of the Tetragrammaton. In the bowl in question (3997)[5], there is read the adjuration that the evil spirits shall not appear to a certain man and his wife. The man's name in the Aramaic (the characters are the Jewish square script)[6] is: בריכיהביה son of Mami; his wife's name is Ispandarmed, daughter of X (the

Fig. 16.—Hebrew Incantation Bowl showing the "ineffable name."[7]

Engaged in deciphering the collection of "Jewish" incantation bowls in the Museum, I have come upon a text which for the first time in the Judaistic field cer-

mother's name is mutilated). I give these circumstances in order to indicate that we

[3]See *Jour. Bib. Lit.*, XXV, p. 49. In general see the writer's *Samaritans*, p. 213.

[4]Deissmann, *Bibelstudien*, p. 1 f. (Eng. tr. *Bible Studies*, p. 321).

[5]In the center of the field of the cut, l. 4 from the top.

[6]The Hebrew letters *he* and *cheth* are represented by the same character in this script.

[7]In our illustration the letters of the name are reinforced in order to distinguish them from the rest of the text.

are dealing with actual personal names, not with arbitrary magical formulas.

Now the man's name which I have transcribed above in Hebrew characters is one that cannot be at once explained from Semitic or Iranian philology (most of the names in the bowls are Persian). The first four characters, however, are naturally read *berîk,* Aramaic for "blessed." This suggests good Jewish names like Baruch (the Hebrew equivalent of the Aramaic form), Berechiah, etc. But the typical Jewish name (like ancient Semitic names in general) contains a divine element in composition. Berechiah = "BRK-Yahu (or Yah)", = "Yahu-has-blessed" (Yahu being an earlier form of YHWH, or its contraction); Baruk, or Berik, likewise = "Blessed-of-Yahu." We expect then after our first component "blessed" the divine name. Now the simplest reading of the five following characters (we must supply the vowels) gives *Yahbēh;* but *b* was probably soft and the transliteration might be more exactly represented by *Yahvēh.* This is the *Yahweh* or *Yahveh,* as it is also spelled, of modern critical science.

How came the exorcist to spell out this divine name occurring in the composition of a personal name? Certainly no Jew of the period (the bowls belong to the sixth or seventh century A. C.) pronounced that name, nor in any name-composition in the Old Testament is the Tetragrammaton used; it is represented by *Yeho-,* or *-Yahu,-Yah.* My theory to explain the peculiar phenomenon is this: the name of the exorcist's client was Baruk, or Berik, or Berekiah (or the like). But in spelling the name the exorcist has by a *jeu d'esprit* spelled it *out;* he has expressed the pronunciation of the ineffable name because of its magical potency. As it were he confronts the devils with his happy etymology: you cannot touch this man, for his very name is a talisman; I will pronounce that name for you, and when you hear it, you will tremble and flee. To be sure, only a mighty conjurer would dare to express the magical energy latent in an ordinary name. Now plays on names are most common in Semitic antiquity (cf. Jesus' play on *Peter* = "stone"), but in the present case the conjurer was giving the veritable etymology of the word.

Of course this was not orthodox.[8] Did the conjurer get his knowledge of the pronunciation of YHWH from an esoteric Jewish tradition? Or did it possibly come to him by way of Greek magic? This theory would explain the *b* as the third letter in the name—*cf.* Ἰαβε. However this may be, he knows enough to interpret correctly and practically a Jewish name which was charged with magic potency.

It may be added that in others of these texts[9] I had already discovered the same combination יהביה in connections requiring that it should be understood as a divine name, and had already proposed that it was nothing else than Yahweh.

J. A. Montgomery.

MEDITERRANEAN SECTION.

SCULPTURES FROM LAKE NEMI.

Among the marbles which have been presented to the Museum by Mrs. Lucy Wharton Drexel are a number from Lake Nemi. They vary much in artistic merit and all date from imperial Roman times, but some of them reproduce motives from the great period of Greek sculpture. One of the most interesting is a broken figure of Eros bending his bow (Fig. 17). The left leg is gone below the knee, the toes of the right foot, the right arm from the shoulders and the

[8] It is a question how far the epithet "Jewish" is to be applied to this bowl-magic.

[9] One bowl published by a German scholar contains it, but it has remained unrecognized.

left from below the waist are all missing, as is also the bow which may have been of some other material than marble. The face, too, was unfortunately destroyed and has been replaced in plaster.

Fig. 17—Eros Bending His Bow.

Although this piece of sculpture dates from imperial Roman times the motive is Praxitelean, and it is not unlikely that the artist who carved it was inspired by the work of the great master of the fourth century B. C. The Eros of Praxiteles was one of his most famous works as we know from the anecdote told by Pausanias. Praxiteles had promised to give Phryne the most beautiful of his sculptures, but refused to tell her which he regarded as the most beautiful. One day when he was seated in her house quietly talking, a slave rushed in, shouting that his workshop was on fire and some of his

statues destroyed. The sculptor leaped from his seat saying that if his Eros and his Satyr were lost he had worked in vain. Then Phryne told him not to be alarmed, that nothing had happened, but that she had found out which was his most beautiful statue. She then chose the Eros and dedicated it in her native town of Thespiae. Like most good stories this is probably apocryphal and our statue, though perhaps indirectly influenced by the famous Eros, is not, so far as we know, a copy of it.

Fig. 18—Faun from Lake Nemi.

Another marble from Lake Nemi

worthy of note is a youthful faun with left leg advanced, leaning against a stump. He is nude and has resting over his left arm and behind his back a partially empty wine skin. About his head is a garland of pine needles and cones. The animal character of the faun is seen in the pointed ears and the slanting eyes, but the contrast with the realism of the Pergamene school as shown in the sleeping and drunken fauns from Herculaneum is striking. This statue may go back to a fourth century original.

W. N. Bates.

AMERICAN SECTION.

SOME USES OF BIRCH BARK BY OUR EASTERN INDIANS.

THE primitive Algonkian tribes of the northeastern United States and eastern Canada have only recently come in for a share of the attention of field ethnologists. While it is true in this region that outward modifications have resulted from foreign contact, nevertheless the internal aspect of life among many of these Indians has remained practically unchanged. Through several seasons of field-work in the past three years my own efforts have been to institute systematic research among the half dozen or more tribes comprising this group.

We have already visited the Montagnais of southern Labrador, the Abenakis of the lower St. Lawrence, the Passamaquoddies of Maine and the Micmacs of New Brunswick, and special attention has thus far been given to the Penobscots of Maine and the Malisits of New Brunswick.

It has been my good fortune during the last three years to spend part of each spring and summer among the various tribes mentioned, and, with the other objects of interest which I collected during this time, there are some which appear to me to have special interest in relation to the arts of life, and which are moreover typical of the tribes which dwell in the northern woods where hunting and fishing provide the mainstays of life. Owing to their roving habits, the prime requisite in the articles manufactured by the northeastern Algonkian tribes in former times was lightness and indestructibility. Elaborate and cumbersome articles were avoided, and pottery, if used at all in the ordinary pursuit of life, was certainly not common. The best native ingenuity was displayed in constructing utensils that could be conveniently transported or those that could be used temporarily and replaced in a short time when needed.

The actual means of transportation also became highly specialized through the exigencies of travel. It is largely this which gives the appearance of primitiveness to the Penobscots and their neighbors. We find, for instance, a large proportion of objects made of the bark of the canoe birch, which has a wide distribution in the northern latitudes. All sorts of indispensable articles such as house coverings, canoes, cooking vessels, dishes, baskets and receptacles in general, as well as a multitude of other smaller things, were constructed of this invaluable material.

The recently acquired specimens show this trait quite clearly. A typical Penobscot canoe made of cedar wood, *arbor vitae*, and birch bark is shown in Fig. 19. This canoe belonged to Big Thunder, the late chief of the Penobscots, who is seen seated in the bow. The photograph was taken about nine years ago when Big Thunder, then about ninety years old, attempted to travel in a birch bark canoe from Oldtown, Maine, to Washington with one companion to visit the President, an attempt that failed owing to the sudden illness of the chief.

Next to the canoe, perhaps the most significant article in connection with

transportation is the birch bark pack basket, of which an excellent specimen may be seen in the collection now in the Museum (Fig. 20). In this tough and pliable receptacle, prized by the Penobscots, they store and transport the necessities of camp life. By means of a cedar bark strap passing across the chest, the

Fig. 19—A Typical Penobscot Birch Bark Canoe.

well-packed basket, supported on the back, may be borne with comfort.

Interesting on account of their simplicity and the unusual ingeniousness of the idea are the birch bark cooking vessels. In former times these were used so extensively that tradition, among the Penobscots at least, is silent in reference to any other aboriginal boiler. No seams are found in the bottom of the vessel, which consists of a sheet of bark folded and fastened at the ends with ash splints or spruce root. On one occasion last winter I challenged an old man on his ability to boil water in a bark vessel. He constructed one in less than five minutes and within half an hour had brought cold water to the boiling point without damage to the vessel, although it rested directly on the glowing embers. He was then quite prepared to boil a mess of beans in his improvised pot.

An object of necessity to every Indian hunter among the northern tribes is his moose call, consisting simply of a sheet of birch bark rolled to form a cone and

fastened. This simple affair in the hands of an expert is capable of imitating the call of the cow moose so unerringly as to lure the bull within the range of the hunter's gun. A number of the calls made

Fig. 20—Penobscot Birch Bark Pack Basket.

by well-known Indian guides and hunters have been recorded on the phonograph and are now in the Museum.

The decorative designs of the northeastern Indians may be studied from the decoration of articles in common use. These designs are often very complex. There is, however, to be found a simple motive which embraces all the curvilinear patterns from the simplest to the most elaborate. This is the double curve motive which in its simplest aspect is shown in Fig. 21. With added interior modifications in the center and at the sides this becomes more complex until in some deco-

rated surfaces the simple unit is quite obscured. Although the variations are

Fig. 21.

entirely due to the fancy of the Indian artist who builds up her design from a

Fig. 22.

simple double curve foundation, the decorative art of the Penobscots has its sym-

Fig. 23.

bolical side as well. I hope that after further study I shall be able to give an

Fig. 24.

ample interpretation to this symbolism, which at first seemed obscure.

F. G. Speck.

NOTES.

DR. EDWARD SAPIR, Instructor in Anthropology, has accepted the position of Ethnologist-in-Charge on the Geological Survey of Canada, a post that has just been created by the Canadian Government.

Dr. Sapir came to the University Museum in 1908 as George Leib Harrison Research Fellow in Anthropology and in 1909 was appointed Instructor. He published last year in the Anthropological Series of the University Museum his "Takelma Texts," a collection of Indian myths from Oregon, related in the original tongue with English translations by the author. During the summer of 1909 Dr. Sapir spent some time among the Ute Indians in Northern Utah and while there began a study of the Ute language and collected a number of myths. During last winter these studies were continued in the Museum by the assistance of Tony Tillohash, an Indian youth who had come from his home in Utah to the Carlisle School. By courtesy of the Superintendent of the School the Museum was able to take advantage of the abundant knowledge of his people's customs and myths which this youth was found to possess. Tony remained in the Museum till he left for his home in July. Out of the knowledge thus acquired Dr. Sapir has been preparing a study of Paiute mythology based on the myths recorded, and a grammar of the language has also been undertaken. In addition to his mythical narratives Tony sang the songs of his people and over two hundred of these, recorded on the phonograph, taken in connection with the myths, will make a very full record of the less material side of Ute culture, and leave us in possession of a very notable collection of data for the study of American mythology and linguistics.

In undertaking his new duties in the high position to which he has been called, Dr. Sapir will be under the necessity of delaying the completion of this important work, but it is hoped that a volume of Paiute mythology may be ready in about a year.

While Dr. Sapir's departure from the Museum is regretted by everyone here, his colleagues will all rejoice that his appointment to the most important anthropological post in Canada is one that is likely to promote the best interests of the science in that rich northern field where such a great

work remains to be done in preserving the aboriginal records and in observing the effect of a new environment upon different peoples newly transplanted from Europe in the course of the present active immigration.

The Director went to Mexico in August to represent the Museum at the International Congress of Americanists assembled there during the centennial celebration of the Independence of the Republic. During the meeting of the Congress, a committee consisting of delegates from Columbia University, the University of Pennsylvania, Harvard University, the University of Berlin and the University of Paris, together with a representative of the Mexican Government, drew up and adopted a plan for the formation of an international School of Anthropology to be located in Mexico City with the object of making investigations with relation to the ancient civilizations of Mexico and the adjacent countries. The five institutions named in the articles, together with the Mexican Government, are known as the patrons of the school who will appoint one representative each to form a governing committee. This committee will elect the director of the school, whose term of office shall be one year. The Mexican Government will provide suitable quarters for the school and make an annual appropriation for its support. It will also assign to the patrons all duplicate archæological specimens that may be found in the course of excavations. The patrons undertake to provide one fellowship each in the school. Other properly constituted institutions may become patrons upon the conditions laid down in the articles.

Upon approval of the plan by the several institutions named as patrons, the articles of foundation take immediate effect, and Dr. Seler, of Berlin, has been elected as the first director of the School.

During his trip to Mexico the Director of the Museum visited Yucatan and through the kindness of Señor Andamaro Molina and the courtesy of the owner, Señor Regil, obtained permission to photograph the original manuscript of "The Book of Chilam Balam of Chumayel." Accordingly this priceless document was brought to Philadelphia by Mr. Molina and loaned to the Museum for photographing. The Museum therefore, now possesses in addition to the beautiful annotated manuscript copy made by Dr. Berendt in 1868, a photographic copy which has the advantage of showing the original in its actual condition. Students of the ancient Maya language and literature have long been awaiting this opportunity of comparing Berendt's copy with the original, and it will now be possible to publish the text with the greatest possible accuracy. The copy in the Museum, in Berendt's clear hand, is occasionally more complete than the original is at present, owing to the wear and tear to which it has been subjected. On the other hand it is found that sometimes a word in Berendt's copy varies from the original text. Such variations can hardly be without significance in the work of so great a Maya scholar and so careful a copyist as Dr. Berendt, and a rigid comparison of the two texts has been undertaken.

Mr. Raymond Harrington, who has been in Oklahoma since the beginning of 1910 bringing to a close his ethnological researches in that region begun in 1908, is returning to the Museum with an extensive collection from the tribes among whom he has been living, and especially from those whose former seats were to the east of the Mississippi.

Harrington's work, which was initiated by Mr. George G. Heye in 1907 and which has been maintained by him for a period of four years, began among the Seminoles of Florida and was later carried on among the various tribes that remain in the Eastern and Southeastern States. It was afterwards continued with marked success among the representatives of the same tribes who have been removed from their old homes in the woodlands and on the eastern coast and who, Mr. Harrington has found, carried with them to Oklahoma many of their old ceremonial objects and have carefully conserved the knowledge of the ancient rites in which these objects were used. Perhaps the most interesting part of the collections made by Mr. Harrington during the present year consists of these ceremonial objects, which include more than a hundred of the sacred bundles around which were crystallized the most ancient traditions and the most solemn rites of the people.

Doctor Frank G. Speck, Instructor in Anthropology and assistant in the Museum, who is engaged in making a study of Penobscot ethnology, spent the vacation in an Indian summer camp in Maine, returning with the inhabitants to their permanent villages and continuing his investigations at the Penobscot village of Oldtown and the Passamaquoddy village at Pleasant Point. Later he joined a Penobscot trapper on an extended canoe trip, to learn the customs of woodcraft. Before returning to Philadelphia Dr. Speck made a hurried trip of reconnaisance to the villages of the Malisits on the St. John River, the Bay of Fundy and Riviere du Loup on the Saint Lawrence, where Mr. Mechling, a graduate student in Anthropology at the University of Pennsylvania, carried on investigations throughout the summer.

Mr. George H. Pepper, assistant curator of the American Section, has been occupied during almost the entire summer in cleaning and putting in order the accessions made to the Heye collections. These have been especially extensive owing to Mr. Harrington's successful field work.

During the same period Mr. Heye has, with Mr. Pepper's help, catalogued all of this new material, which is now thoroughly prepared for study and ready to be exhibited.

Mr. J. O. Warfield, a graduate student in Anthropology, visited the reservations of the Pamunkey and Mattapony Indians in Virginia, with a view to learning what traditions, if any, remain among these remnants of the Powhatan Confederacy. The Pamunkey reservation consists of about 800 acres of marsh land belonging to the State, which owns also the 65 acres allotted to the Mattapony. The identity of both these tribes has almost disappeared by mixture with the white and black people with whom they are surrounded, and the loss of their Algonquian speech had been accompanied by the passing of the native traditions and habits of thought. Mr. Warfield's report will be given in full elsewhere.

Sir William M. Ramsay, Professor in the University of Aberdeen, and Lady Ramsay will lecture at the Museum on Saturday afternoon, November the 12th. An introductory address will be given by Sir William on "Archæological Problems in Asia Minor, Present and Future." The subject of Lady Ramsay's lecture will be "Wanderings of an Archæologist in Asia Minor," and will be accompanied by lantern illustrations.

Miss Edith H. Hall, who, with Mr. Richard B. Seager, carried on work for the Museum last season on the island of Crete, conducted excavations at Varokastro, three hours to the west of Gournia, where she began the work of clearing a large town site. In the upper stratum were found objects dating from the end of the Bronze Age and the beginning of the Iron Age; the lower stratum yielded specimens from the Middle Minoan period of the Bronze Age. In the earlier deposits fragments of beautiful cups were unearthed which mark the best period of Minoan art. Spear-heads of iron and bronze, sometimes the two metals welded together, and terra cotta figures of animals and goddesses were also found.

On November 19th, Mr. C. Leonard Woolley, who conducted the excavations for the Eckley Brinton Coxe, Jr., Expedition at Karanog during the last season, will deliver an illustrated lecture at the Museum entitled KARANOG CASTLE AND THE CEMETERY AT ANIBEH.

On December 10th, Dr. David Randall-MacIver, Director of the Eckley Brinton Coxe, Jr., Expedition to Nubia, 1907-1910, will give an illustrated lecture at the Museum on THE TEMPLES OF VUHEN.

It was announced in the spring that a course of lectures would be given in the Museum during the winter of 1910-11 by eminent scholars of Europe and America. The general title of this course of lectures, according to the announcement made at that time, is THE HISTORY OF MANKIND, and with one or two exceptions each lecture will be illustrated. The following is a preliminary announcement of the lecturers and their subjects:

December 3—DR. GEORGE GRANT MACCURDY, of Yale University, *The Antiquity of Man in Europe.*

January 7—F. F. OGILVIE, ESQ., of Cairo, Egypt, *The Pyramids of Gizeh.*

January 14—DR. ALFRED M. TOZZER, of Harvard University, *Picture Writing and the Beginnings of the Alphabet.*

January 21—MISS EDITH H. HALL, of Mt. Holyoke College, *Ancient Crete and the Pre-Greek Civilization of the Ægean.*

January 28—DR. ALBERT LE COQ, Director of the German Expedition to Turkestan, *The Ancient Civilization of Turkestan.*

February 4—PROF. W. MAX MÜLLER, *The Ancient Egyptians.*

February 11—Lecture to be announced later.

February 18—MISS STONE, of the British School at Athens, *The Ancient Greeks and Their Mythology.*

February 25—MISS STONE, *The Acropolis of Athens.*

March 4—DR. EDWARD SAPIR, Ethnologist in charge on the Geological Survey of Canada, *The Origin of Spoken Languages.*

March 11—DR. FRANZ BOAS, of Columbia University, *Environment as a Cause of Variations in Man's Physical Structure.*

March 18—DR. A. A. GOLDENWEISER, of Columbia University, *The Institution of Totemism.*

March 25—Lecture to be announced later.

April 1—Lecture to be announced later.

Complete announcements of these lectures will shortly be sent to all members of the Museum. They will be given on Saturday afternoons, at four o'clock, throughout the winter, omitting only those dates that fall within the Christmas holidays. Each lecturer is a scholar of distinction, especially qualified by study or by original investigation to impart the most advanced knowledge on his particular subject. The course is provided especially for the benefit of Museum members.

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THERE ARE FOUR CLASSES OF MEMBERSHIP IN THE MUSEUM:

FELLOWS FOR LIFE, WHO CONTRIBUTE	$1,000
FELLOWSHIP MEMBERS, WHO PAY AN ANNUAL CONTRIBUTION OF	100
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ANNUAL MEMBERS, WHO PAY AN ANNUAL CONTRIBUTION OF	10

All classes of members are entitled to the following privileges: Admission to the Museum at all reasonable times; an invitation to any regular reception given by the Board of Managers at the Museum; invitations to all lectures given at the Museum; the Museum Journal; copies of all guides and handbooks published by the Museum, and free use of the Library. In addition to the privileges to which all classes of members are entitled, sustaining members and fellows receive, upon request, copies of all books published by the Museum.

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Transactions of the Museum, Volumes I and II, $2.00 each.
Journal of the Museum, issued quarterly, single copies, 25 cents.
Gournia, by Harriet Boyd Hawes, 1908, $25.

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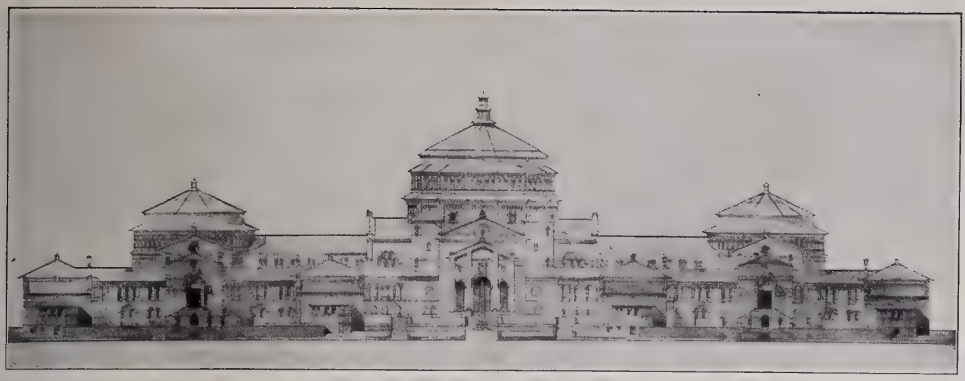

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THE MUSEUM JOURNAL

SCARAB FROM NEW EMPIRE TOMB
AT ANIBEH

PUBLISHED QUARTERLY BY THE
UNIVERSITY MUSEUM

EGYPTIAN SECTION.

THE ECKLEY B. COXE EXPEDITION.

WHILE Dr. MacIver carried on at Halfa the main work of the season, described in the last number of the JOURNAL, I was detailed to clear the town and fortress of Karanog, some eighty miles to the north. When the work was completed[1] a little time remained at my disposal, and I turned my attention to the graves of the ancient inhabitants of Ma'am, an Egyptian town of the New Empire, whose ruins can be traced behind the modern village of Anibeh. In the high desert, about two miles from the river, stands an isolated hill wherein is cut a gallery-tomb with well painted reliefs; this is the tomb of Prince Pennut, a noble who was superintendent of the Temple of Horus of Ma'am, about 1150 B. C., and was the head of a family of important local officials. A little to the southeast of the hill is a large cemetery of peculiar interest. In all Egypt these are the only shaft graves of the New Empire that retain their original superstructures, small square chapels of mud brick with vaulted roofs, which are carried up in solid brickwork to a point, so as to give the effect of a pyramidion standing on a straight-sided podium or base (Fig. 25). The inner walls of these chapels were once covered with frescoes; thus in the tomb-chapel of Mery (Fig. 26) were painted a seated figure of Osiris, Anubis weighing the heart and opening the door of the hall, a priest clad in his leopard-skin, the sacred tree wherein stands the goddess pouring water over her two worshippers, the cow Hathor appearing from behind the

Fig. 25.—Chapel of Mud Brick Forming the Superstructure of a New Empire Tomb.

[1] A report on this work is now in process of preparation.

western hills, and the pyramid-tomb itself with the mummied figure of Mery before it. But the mud plaster has fallen away and the paintings have almost wholly perished; the weight of the solid brick pyramids has broken through the vaults, and plunderers seeking ignorantly for booty have too often completed the ruin wrought by time and weather. It was in one of these chapels (that shown in Fig. 26) that Dr. MacIver four years ago found the magnificent painted stela of Mery, overseer of the King's treasury in Nubia, that is now in the University Museum (Fig. 27).

Fig. 26.—Interior of Chapel Forming Superstructure of New Empire Tomb.

Dilapidated as they are, the rarity of these superstructures makes them very important. Even more remarkable was the building that stood above a large "dromos" tomb in the same quarter of the cemetery. In front was a fore-court with brick pillars and an entrance to the east; behind was a second court, which had probably been vaulted; it lay directly over the tomb proper, the stepped approach to which occupied its central area and had probably also been vaulted. The wall of the eastern courtyard was continued so as to enclose the western, leaving a space between the inner and outer walls about two feet six inches wide; this space was divided up by cross-walls at every seven or eight feet, and in these narrow coffins were subsidiary burials, probably of servants or retainers of the local magnate. The whole arrangement recalls that of the royal tombs of the earliest Egyptian dynasties of more than two thousand years before.

These tombs were all cut down into the rock and were reached either by a perpendicular shaft or by a stepped dromos, the pyramid, when there was one, usually standing a little west of the shaft's mouth

above the chambers; but the poorer people were buried in small graves roughly hollowed out of the shelving rock face of the desert plateau or else in the loose sand below it. They were encased in clay coffins, with faces rudely moulded in relief; the better classes had had painted wooden sarcophagi, long since devoured by white ants.

their offices will give us a connected piece of provincial history, while their material belongings, thus accurately dated, will be very valuable for the archaeology of a little-known period. The tombs excavated last season form but a very small proportion of the total number yet to be dug, so that nothing like all the evidence is yet to hand, nor has there yet been time to

Fig. 27.—Stela of Mery.

Not a little of the interest of these graves lies in the fact that a good many of their occupants were members of the same noble family, whose chief representative, Prince Pennut, was buried in the painted hill-tomb behind the cemetery. The tracing out of their relations and of

work over what we have, but it is clear that the Pennuts of Ma'am filled for some generations most of the principal offices of the district. Thus Mery, Overseer of the Treasury in Nubia, whose stela is figured above, was the seventh son of Prince Pennut; his youngest sister, Thy,

Songstress of Horus of Ma'am, seems to have married one Hornekht, who at one time held the same office. This Hornekht had made for his sister, Tanezem, Songstress of Amen, a pretty blue glaze stela which is now in the University Museum. the fragments of whose stela, now in the Museum, show that he too held office in Wawat, the inter-cataract region where Ma'am stands. Amongst other titles of people not necessarily connected with the family we have that of a person already

Fig. 28.—Red Sandstone Statuette.

Other sons of Pennut were scribes, priests, and temple officials; his grandson, another Pennut, who lived during the reign of Rameses IX (1142-1123 B. C.) was buried under one of the better preserved pyramids, which he shared with one Weseremnetef, presumably a relative, known in history, Messui, Viceroy of Cush in the time of Siptah; of Pentaurt, Captain of Troops in the days of Seti I; of Dwaha, chief priest of Horus of Shenyt; and of a deputy of Wawat, Mahu. The tombs had been very richly furnished, and though plundered in antiquity had

not been subject to that repeated robbery in ancient and modern times from which the cemeteries at Northern Egypt have suffered; consequently, though only a small number were opened, they produced a considerable quantity of fine museum specimens now on exhibition.

the paint with which they were originally covered was much faded and the inscriptions had disappeared; a more unusual specimen is that on Fig. 29, a beautifully carved though conventionally treated statuette of steatite which has been glazed with the vitreous glaze generally ap-

Fig. 29.—Statuette of Glazed Steatite.

On Fig. 28 is shown a statuette of Mahu, Deputy of Wawat; it is carved in red sandstone, the color heightened with a wash of haematite and the details picked out in black and yellow. Several statuettes of limestone were found, but

plied to scarabs; it is perfect except for the feet, which have been broken away. The personage represented is yet a third Pennut, whose relation to the great family is not at present clear. Another remarkable object is the faience cup or

chalice on Fig. 30; it is moulded in relief as a lotus flower, a type not in itself uncommon; but in this case, instead of the

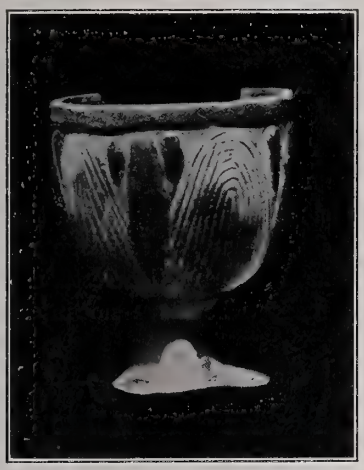


Fig. 30.—Cup in Shape of Lotus Flower.

usual blue glaze being employed, the stem and outer petals of the flower and the interior of the cup are in a dead blue-black, the inner petals are white, and within these again are petals of a deep red. In the same tomb as the sandstone statuette of Pennut III were found numerous pieces of colored faience inlay; the original background, which was probably of wood, has disappeared, but the glaze silhoutte can be reconstructed as showing a man in the attitude of prayer before a cluster of papyrus reeds and bullrushes. These three objects throw a novel light upon one of the minor arts of the nineteenth dynasty.

The pottery, though plentiful, is not remarkable, the traditions of the eighteenth dynasty being for the most part faithfully followed and but slightly developed; one curious vase has the face, arms and breasts of a woman modeled in relief. From an unfinished tomb came a magnificent vessel of Cretan fabric decorated in creamy white and chocolate color, with bands of running spirals and marguerites. The specimen, according to Dr. A. J. Evans, falls very early in the

Fig. 31.—Vase of Cretan Fabric.

period Late Minoan I, and should be dated about 1600 B. C.

A large number of scarabs were obtained, bearing the traditional name of Thothmes III, that of Amenhotep, of Sety, of Rameses II and of Queen Tausert. Two specimens were unique; one, now in the Cairo Museum, is a large heart-scarab of steatite with its wings widely extended, the markings on these and on the back picked out with gold foil; another, also of steatite, represents the sacred beetle perched on a pectoral of beads with hawks' head clasps carved out of one piece of stone; these two came out of the same tomb. Two daggers of bronze with ivory handles were found in another tomb; they are of the regular eighteenth dynasty type; a small fragment of a vessel of blue and white glass with human figures moulded in relief upon it bore witness to the treasures that early plunderers had destroyed. C. L. WOOLLEY.

BABYLONIAN SECTION.

A LOVE CHARM ON AN INCANTATION BOWL.

THE incantation bowls from Babylonia are mostly of a prosaic and monotonous character. As one of the bowls in the Museum finally proves, these vessels, properly inscribed, were inverted, duplicates being placed at the four corners of the house, so that by the process of sympathetic magic the demons might be imprisoned. The exorcisms are of a domestic character, for the banishing of all ill spirits from the house and bed and persons of the family concerned. By a natural development we find certain bowls, not represented, however, in our collection, destined for use in the graveyards, to lay the ghosts of the dead.

The inscriptions are tiresome repetitions of the names of the evil spirits and of the formulas which are efficacious to bar them. They are of interest to the philologist as original documents of interesting dialects. The student of religion finds in them clues connecting the syncretistic faiths of the Babylonia of about 500 A. D. with their earlier sources. They cannot be said to be of general interest.

The Museum collection contains two exceptions to this grey monotony, and these are unique among all the bowl inscriptions. They spring from the passion which "makes the world go round"; as love-charms they will arrest the attention of many who have no interest in archaeology.

One of these is a charm effected by a woman to gain the love of her husband. The text is badly mutilated, but it appears that the woman is childless and desires a woman's blessing of children. The merely prophylactic character of bowl magic has been ignored, and the bowl has been used as a piece of convenient magical material.

But the other inscription is worth quoting at length. The translation reads as follows:

"In the name of the Lord of heaven and earth. Appointed is this bowl in regard to Anur-[1] son of Parkoi, that he be inflamed and kindled and burn after Ahath, daughter of Nebazak.

"Presses of eternity (?) which have only been pressed (?) . . .[2] a man in his heart. (3) One takes *hrk* and hot-herbs, which they call sunwort, *mtlln* and peppers . . . and the mysteries of love which she has sprinkled upon . . ., she shall sprinkle upon this Anur, son of Parkoi, so that he be inflamed and kindled and burn after Ahath, daughter of Nebazak, and in passion and in the mysteries of love . . . pieces from his heart. . . .

[1] The latter part of the name is lost.

[2] These dots indicate lacunae or unintelligible passages.

"In the name of the angel Rahmiel and in the name of Dlîbat the passionate . . . the gods, the lords of all the mysteries. Amen, Amen."

This is a veritable love-philtre to gain the affections of a young man. Theocritus's second idyll at once recurs to us, in which the enamored girl goes through her adjurations of Hecate and performs the proper rites to rouse up love. Here, too, we have the deities invoked, the Lord of heaven and earth, out of convention; but more to the point are Rahmiel, whose name means love, and Dlîbat, a form of the Oriental Venus. And as in Theocritus, we have the magic herbs. So far as their names can be interpreted, they are all pungent in character, and so symbolize the heat of passion.

For the same reason fire is a proper element in these amatory incantations, at least in the Greek and Arabic charms. In an erotic charm published by Doutté, *Magie et religion dans l'Afrique du Nord,* p. 253, the recipe is coriander, caraway, gum of terebinth, lime, cummin, verdigris, myrrh, blood, and a piece of a broom from a cemetery,—in which, however, the principle of selection is not evident.

The inscription is too obliterated to ascertain the *modus operandi.* Is the magic compound to be sprinkled over the person of the beloved? Or are we to understand a wax image of the object of passion, which is to be peppered with the hot herbs as the lady in Theocritus cruelly burns the wax figure in fire? This would be in line with old Babylonian magic.

The inscription is unique in the Semitic field, outside of the Arabic, as it is the only erotic charm of the kind that is known. This arouses the suspicion that it is of occidental origin, and is to be connected with the widespread love-magic of the Græco-Latin world, vouched for by its literature and by the numerous original charm inscriptions found on papyrus and other materials. And the supposition is proved by an interesting identity of expression.

A most charming love-incantation on a lead tablet has been found at Hadrumetum, in the ancient Roman province of Africa. It has been frequently published; the English reader may be referred to Deissmann, *Bible Studies,* p. 271 (=*Bibelstudien,* p. 23). In it there is repeated again and again the desire of the girl that her lover come to her ἐρῶντα βασανιζόμενον ἀγρυπνοῦντα or ἐρῶντα μαινόμενον βασανιζόμενον,— "loving, tormented, wakeful," or "loving, mad, tormented." This trinity of terms[3] corresponds to our text "that he be inflamed and kindled and burn." Also, the obscure references to the "heart" betray Greek origin, as to the Semite the heart is not the seat of love.

The inscription thus represents the reaction of western magic upon that of Babylonia. I have found other similar clues, but this is the most evident case.

J. A. Montgomery.

AMERICAN SECTION.

AN ALGONKIAN MYTH.

IN the Indian villages of New England and the Maritime Provinces of Canada where the Penobscots, the Malisits, the Micmacs and the Passamaquoddies still occasionally exploit the old tales of their race, the good story teller, unaccustomed to make a parade of his gift, is apt to deny it altogether in the presence of a stranger. When, however, friendly intercourse has broken down the barrier of his reserve and the desire to please comes to the aid of his memory, his stock

[3] It is found also in an erotic papyrus inscription published by Wessely.

of stories often proves to be inexhaustible. If he is careful of the traditional proprieties of his craft he will tell no stories during the summer lest the listening snakes take offense. It is in winter when the snakes are asleep; when the pipes are lighted after the evening meal and the flickering firelight shows his attentive listeners through the smoke, that the Indian story teller makes his boldest excursions into the mythical past. As he weaves around his hearers the spell of his narrative the actual world is forgotten, and in its place rises a supernatural one in which the actors are beasts with human attributes.

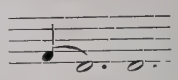
From the stories that I have collected during the last two years I have selected for presentation here one which exhibits the main characteristics common to a large body of mythology. In making the translation my effort has been to preserve the structure of the original rather than to aim at literary form.

In this myth, the characters are the Mink (*Putorius vison*), the Fisher (*Mustela pennanti*), a member of the same zoological family, and a Snake. Fisher is a great magician, and the first part of the story brings this fact into view. In the latter part the envious Mink, the younger brother, having been driven from home for stealing his elder brother's magic flute, encounters the Snake, who is also a magician. The unfortunate Mink, under the influence of the Snake's magic, is powerless to resist his commands, and when he is sent to catch fish for his host, cannot choose but obey. After an unsuccessful day's fishing, he returns empty handed to Snake, and is informed that he himself will be eaten. He is then sent to fetch a stick, and is explicitly enjoined that only a *straight* stick will serve the Snake's purpose, which, as he announces it, is nothing less than to spit the Mink and roast him in the fire; but it seems as if the straight stick formed an essential part of the Snake's magic apparatus. While Mink is mournfully seeking for the instrument that is to be used for his own destruction, his elder brother, Fisher, taking pity on his plight, comes to his rescue and imparts to him the magic of the *crooked stick*. The story ends with a great demonstration of the power of Fisher's magic as practiced by Mink in retaliation upon Snake.

THE MAGIC OF THE CROOKED STICK.

FROM THE MALISIT.

Here camps my story. A little old woman and Fisher and Mink, her two grandsons there were. The elder brother was Fisher. Off in the forest they had their camp. And the hunting was bad; then it was that they became hungry. Then went Fisher out to hunt, but just nothing he brought home. Now he spoke to his grandmother. "Grandmother," said he, "in the bark basket is my magic flute. Shake it out for me, for I must learn where the moose are." Thus he spoke to his grandmother, for he was a great conjurer and his flute was magic. Off he went, but behind him, following, crept the Mink, his sly younger brother. Now upon his flute Fisher blew the moose call—the moose lure.



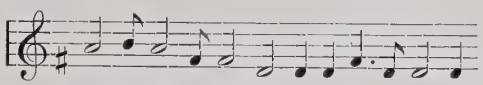
Bi bi ii !

"bi bi ii." Three times he blew. Now he could hear them dancing, those moose. Now he knew. Where to hunt them he knew. Much meat indeed he brought home that day. Now again he set out and somewhere he went, that Fisher, for a hunting he went again. But Mink, his younger brother, now stayed behind. Quietly he stole the flute; his brother's

magic flute he stole, that sly Mink. Now as he had seen Fisher do, so he blew, and the moose started dancing again. Then to Fisher came a warning and he hastened home. "Who has been meddling with that flute," he said to his grandmother. "Nobody." he was told. Now when he seized the flute and blew upon it, no sound would it make. That medicine flute could be used only by the owner. Now was Mink in sore trouble. Whipped indeed he was, and sent away to roam. Is it not so with him even to this day?

So he went traveling, that Mink, till it began to grow dark in the forest. "Somebody's smoke I see rising over yonder," he said to himself. Soon into the stranger camp he came; for better or for worse, the wanderer came. Right there a large Snake was lying. "I greet you, venerable Grandsire," the Mink hastened to exclaim. "I am glad of your happy coming, Little One. Even this long time have I been hungry. You shall go fishing for me. I am so hungry for some little fishes!" That is what the Snake said to him. So the Mink went fishing roundabout. Again it was evening, and when it grew dark nothing had he caught, for empty handed he went back. "Ee! Grandsire, nothing at all have I caught. Tomorrow, indeed, something may be caught." Very sad the Mink felt because he got nothing at all for his fishing, for he too was hungry now. Then spoke Grandsire. "Ee! Grandson, do not be troubled, you yourself indeed I will be content to try for a meal. Go quickly now and bring a stick, but let it be a *straight* stick so that your insides may not be injured more than is necessary." Such was the manner of his speech, that Snake, for to the Mink he said that he would roast him on a spit. Then out again he went, the Mink, and wandering roundabout, he cried all over the place, for his thoughts were very sad.

"Now, indeed, I fear that I am going to die," he thought, and he sang a song as he went about looking for a straight stick. Three times he sang it, and this was his song:



Si'z luk[1] gudóbuk be'ga kwák nabi'zun

"Snake going to eat me, straight medicine." Thus three times he sang sorrowfully, and all the time he kept thinking, "Snake is going to eat me and I must fetch him straight medicine."[2]

Now from afar off the Fisher heard his younger brother's voice crying, his younger brother Mink on whom the Snake was practicing his medicine.. "Something, indeed, troubles my younger brother now. I had better go and help him." That is what Fisher said to himself, and he was a great magician. Stronger than the magic of Snake was Fisher's magic. To the Mink then he came, and even before he had spoken he knew what the trouble was. "Ha! ha! younger brother, do you go quickly and get a *crooked* stick, the most crooked stick you can find. Tell the Old One that you can straighten it for him." Just that he told his younger brother, whereupon that Mink went about again, and to his Grandsire Snake with a very crooked stick he came. "Grandsire," said he, "that is all I can find." "My Grandson, now, indeed, will your insides be sorely injured." To which the Mink made answer. "Oh, no! but I can straighten it, and you will rest your head right here and watch me. I will heat it at the fire and presently it will be straight." Now he held the crooked stick, and the Snake as he watched him fell into a doze. Three times he dozed, and the

[1]This word is in the Micmac language.
[2]That is a straight stick.

third time Mink dealt him a mighty blow. Outside his wigwam then rolled that Snake. With fearful wrigglings along the ground he rolled into the depths of a valley.

Now he cried with a loud voice, that Mink, far and wide he called that all might hear: "Oh! ye creatures! Come ye all and eat." Then he kept on cutting up the crooked one. Two valleys became filled up with the meat. Yea, more, a mountain of it rose between. And the creatures all came to eat, and as they ate they heard a Turtle over the hill calling, "Feed me meat," but they just kept on eating, and when Turtle arrived, all hot and panting, there was nothing left. It was then, my hearers, that I came away.

F. G. Speck.

SOME CUSTOMS OF THE DELAWARE INDIANS

WHEN Penn made his first treaty with the Indians, their council fires burned at Shackamaxon, the site of Germantown. Here, according to their immemorial custom, were assembled the great chiefs of a powerful confederacy, which in its three tribal divisions, occupied the entire Delaware basin. In recognition of their admitted superiority of political rank, the members of this confederacy received from all other Algonkian tribes of the East the respectful title of "Grandfather." They called themselves Leni Lenape, the Real People; the French called them "Loups," wolves, and to the English settlers they were known as the Delawares.

Their traditional history contained in their national legend, the Walum Olum, or "The Red Score," was written in picture writing. Among the chiefs who sat around the council fires at Shackamaxon during the early colonial days was Tamenend, from whom the Tammany Society takes its name.

Under pressure of the incoming white settlers, the Leni Lenape began to leave their old homes on the Delaware about the end of the seventeenth century, working westward by way of the Susquehanna and the Allegheny to what is now Ohio and Indiana. Later, one band moved into Canada, and the main body crossed the Mississippi, to settle, after many wanderings, in Oklahoma. To-day that great historical confederacy, whose principal seats commanded the site where Philadelphia now stands, is represented by seven scattered bands, numbering in all about 1,900 souls, who preserve in Oklahoma, Ontario, Kansas and Wisconsin all that is left of the ancient traditions.

Still speaking for the most part their native language, they have given up Indian dress and modes of life, and retain only a few of their ceremonies. In dress, houses and occupations they differ little from the whites about them. Only by persuading the older people to unfold the legends to which they listened in their youth, can a picture of the old life of the tribe be obtained.

In accordance with a social system which was very general among the American Indians, the members of the three tribal divisions of the Delawares were grouped into three clans, the Turkey, the Wolf and the Turtle. These clans did not correspond to the tribal divisions, whose distinguishing names, the Munsi, the Unami and the Unalachtigo were of geographical significance. Each tribe, occupying its own territory, would have a Turkey clan, a Wolf clan and a Turtle clan.[1] The members of each clan believed that they were descended from the animal whose name they bore. Each individual was born into one or the other of these clans and claimed

[1]It appears, however, from statements made by the Munsi that the Turtle was lacking in this division.

by right of inheritance the corresponding animal as his TOTEM. Inheritance was through the mother, that is to say a child belonged to its mother's clan irrespective of the father's affiliations. Moreover each clan was divided into twelve smaller groups bearing such names, according to present usage, as Yellow Tree, Slipping Down and Red Paint. These smaller groups or sub-clans as we may call them for the present, were exogamic, that is to say a man might not marry within his own sub-clan, but must choose a wife from one of the other thirty-five sub-clans. His

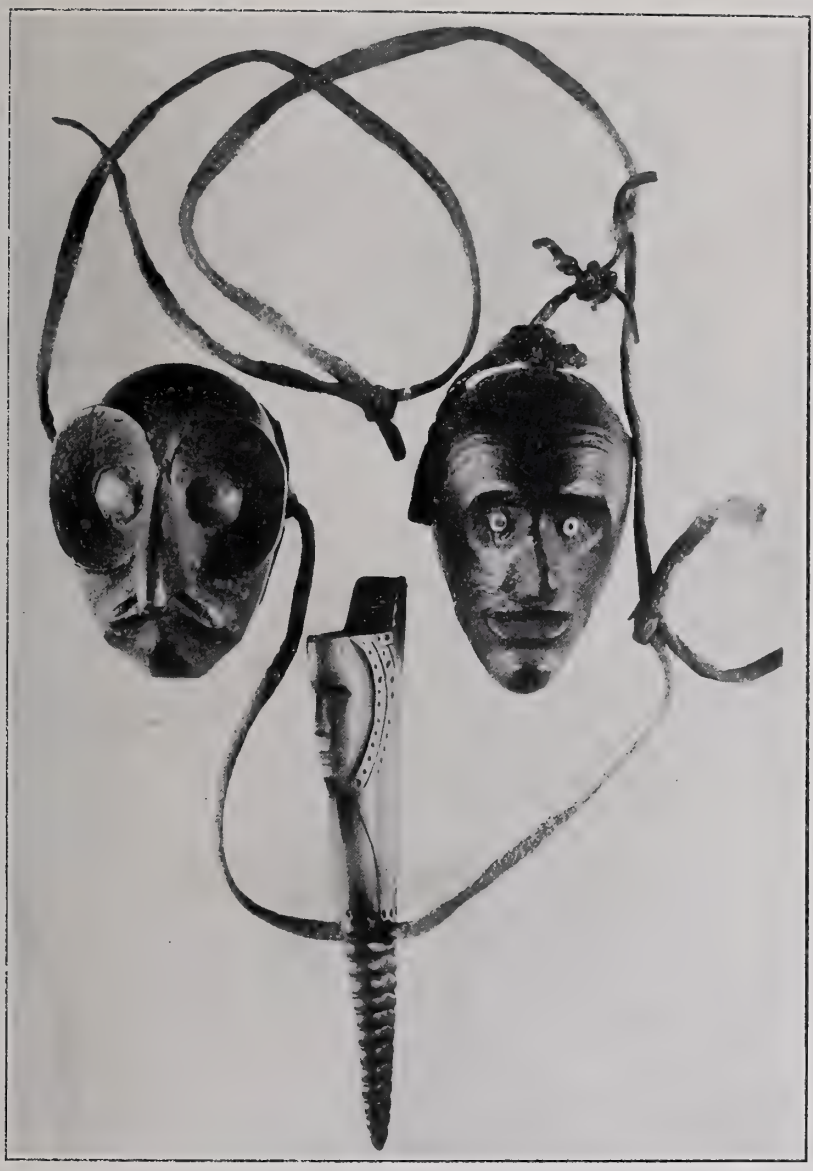


Fig. 32.—Old Delaware Indian Amulets and Powder Charge. Presented to the Museum by Emlyn Stewardson, Esq.

children, then, would belong, not to his own sub-clan but to the sub-clan and the clan of the mother. Among the American Indians the exogamic groups very commonly correspond to the totemic groups, and the blades of grass, the thunder and the wind, Man himself and the beasts of the chase had alike their actions and their destinies controlled by indwelling spirits.

Consequently it was of the utmost im-

Fig. 33.—Old Medicine Pouch of Woven Indian hemp containing flakes of mica, said to be scales of horned water serpent and used for rain making.—Heye Collection.

but among the Delawares the custom appears to have been as described.

In the Delaware philosophy all the world was controlled by supernatural beings and all the objects and varied phenomena of nature both animate and inanimate were but the outward attributes of powerful spirits. The heavenly bodies

portance that man should be on friendly terms with the supernatural agencies and it was equally important that he should know how to thwart the hostile designs of any spirit whose enmity he might unwittingly have provoked.

Over all this spirit world ruled Gicelamukaong, a name usually translated

"Great Spirit." He was the chief of all and dwelt in the twelfth or highest heaven.

He created everything, either with his own hands, or through his appointed agents, and all the great powers of nature were assigned to their duties by his word. He gave the four quarters of the earth and the winds that come from them to four powerful beings or ma-nit-to-wuk:—namely "Our grandfather-where-daylight-appears" (East), "Our grandmother-where-it-is-warm" (South), "Our grandfather-where-the-sun-goes-down" (West), and "Our grandfather-where-it-is-winter" or North. To the Sun and Moon, called "Elder Brothers" by the Indians he gave the duty of providing light; and to "Our Elder Brothers the Thunders," manlike winged beings, the task of bringing rain and of protecting the people against the great horned serpents and other water monsters. "Our Mother the Earth" received the duty of carrying and feeding the people, while "Living-Solid-Face" or Mask Being was directed to take charge of all the wild creatures of the forest.

How the spirit of the unborn child kept company with its father. The spirit of the unborn child was especially attached to the father and accompanied him on his daily rounds. Therefore if he anticipated the birth of a boy, he made a tiny bow and arrows and fastened them to his person as he went about his daily occupations in order that the little spirit that followed him might have playthings calculated to keep him near the father's person. If he imagined that a daughter would be born to him he carried in place of the bow and arrows, a little mortar and pestle such as women used for crushing corn. The father of the unborn child was apt to be less successful in hunting than other men, because the playful little spirit that followed him on his jaunts would, if toys were wanting, sometimes frighten the game at the critical moment and spoil the luck. Hence it is only natural to suppose that a prospective father often received scant encouragement to join the hunting party, and we may imagine that the occasion would bring forth plenty of jokes at his expense.

How the spirit of the new-born child was induced to remain with its human kindred. The Delawares believed that the spirit of the child gained a firm hold on this world only after a certain time had elapsed. At first the little spirit was easily coaxed away by the ghosts of the dead; hence it was necessary to make life pleasant for the children so that they might choose to remain. Precautions were also taken to lead the envious ghosts astray, as when the new-born child was wrapped in clothes previously worn by a grown-up by way of disguise, or when buckskin thongs or strips of corn husk were bound to the little wrists or ankles in the hope of persuading the ghosts that the child was bound to the earth, or when the anxious parents cut holes in the little moccasins, so that the reluctant child might say to the ghosts, "I have holes in my moccasins and cannot travel to the spirit land." If the mother died in giving birth to her child or soon after, the little one, hearing her entreaties, was very apt to join her in the spirit world, and in such cases it was well to surround the babe with extra precautions so that it might be induced to remain for a time with those who loved it on earth.

How a child was named. The real name to be borne by a person through life was usually ascertained before birth through the medium of dreams from supernatural sources. Either the mother herself or else the father or perhaps an

intimate friend would be sure to dream that such a one was coming and accordingly the name of the expected child was known before its birth. Thus if someone dreamed that Walking-with-the-trees was coming, that was the name to be given the child. If it turned out to be a girl the circumstance was at once accommodated by adding a feminine suffix and the name became Walking-with-the-trees-woman. Among the Munsi at least the name was announced at the annual ceremony.

the dangers and hardships that might befall him. In the exhausted state to which this severe treatment inevitably led, he was likely to have dreams and visions, in which some benevolent spirit came to his relief and promised to be his guardian through life. With the appearance of the vision the object of the ordeal was attained and the boy might return to the ordinary way of life, but ever after, so long as he lived, the spirit that was revealed to him in his vision remained his guardian

Fig. 34.—Ceremonial Lodge of the Delawares in Oklahoma.

How the Delaware Boy obtained his Guardian Spirit. About the age of ten every Delaware boy was subjected to a severe ordeal which he had to endure for a longer or shorter time according as the spirits were good to him or failed to take pity on his plight. With his face painted black, he was compelled to wander, fasting and without protection, through the forest for days at a time, exposed to all

spirit and on this spirit he relied for assistance in all the affairs of life.

Sometimes it was an animal who appeared in the vision; and the Crow, the Owl or the Wolf might become the guardian of the boy, or again it was the Sun or the Thunders or the Fire Ball or the Spirits of the Dead who came to him in his extremity, and promised to be his guardian. In any case the compact was

inviolable and a peculiar and sacred relationship was thus established between the individual and some object in the world about him, or else an invisible spirit of the spirit world.

Charms and Amulets. Often, by way of a token, the guardian spirit would communicate to the object of its care some sacred charm by which the presence of the protecting power was rendered visible and especially potent. In these communications received in dreams, the boy or man was often told to make a little image either of the guardian spirit itself or of some object whose magical properties were vouched for. To this class belongs two little wooden masks and the face carved upon the powder charge made from the tip of an antler, all shown in Fig. 32. Such charms were worn upon the person and believed to bring good luck.

Living Solid-Face. This being was, in the beginning, a personal guardian spirit which came later to be a kind of a tribal divinity. Tradition has it that three boys, fasting in the forest, saw a grotesque, man-like, furry creature riding a deer. This curious being, whose great moon-like face was painted one side black and the other red, told the boys that he was the guardian of all the animals and that he had come to their rescue and would help them as long as they lived. Some years later, because the people had grown careless and forgot to keep up the annual ceremony in which their visions were related, a long series of earthquakes ensued. Then Solid-Face appeared to one of the three boys, now grown to manhood, and explained the cause of these calamities. "Let the tribe resume the old rites in honor of the Guardian Spirits," he said, "and the earthquakes will cease." He then directed the young man to carve a wooden mask to represent his face and to provide a bear-skin suit to represent his body and to wear these at the ceremony. "When you put on that mask," he said, "you will represent me and you will have my power." Thereupon the earthquakes ceased, and since that time Solid-Face was always seen at the annual ceremonies, while every spring a special dance was held in his honor.

Fig. 35.—Interior of the Ceremonial Lodge, showing posts with carved faces to represent the Messengers of Gicelamukaong.

The Rain Maker. Once upon a time on the shores of the Big Water Where Daylight Appears, certain heroes captured the great horned serpent that lives in the depths of the sea and, while they held him captive, scraped some of the scales from his back and placed them in a little pouch woven from Indian hemp, with symbolical designs representing the lightning (Fig. 33). There is enmity between the Thunders and the great horned serpent who cannot show his head above the waters without provoking the wrath of the Thunders who immediately gather to attack him with their bolts of lightning. Therefore, when the scales taken from the back of the serpent, were exposed on a rock, beside the sea, or on the shore of a lake or stream, thunder clouds would immediately gather and the cornfields would presently be refreshed by rain. The owner of the charm must remove it before the first rain drops fell or he was in danger of being struck by lightning.

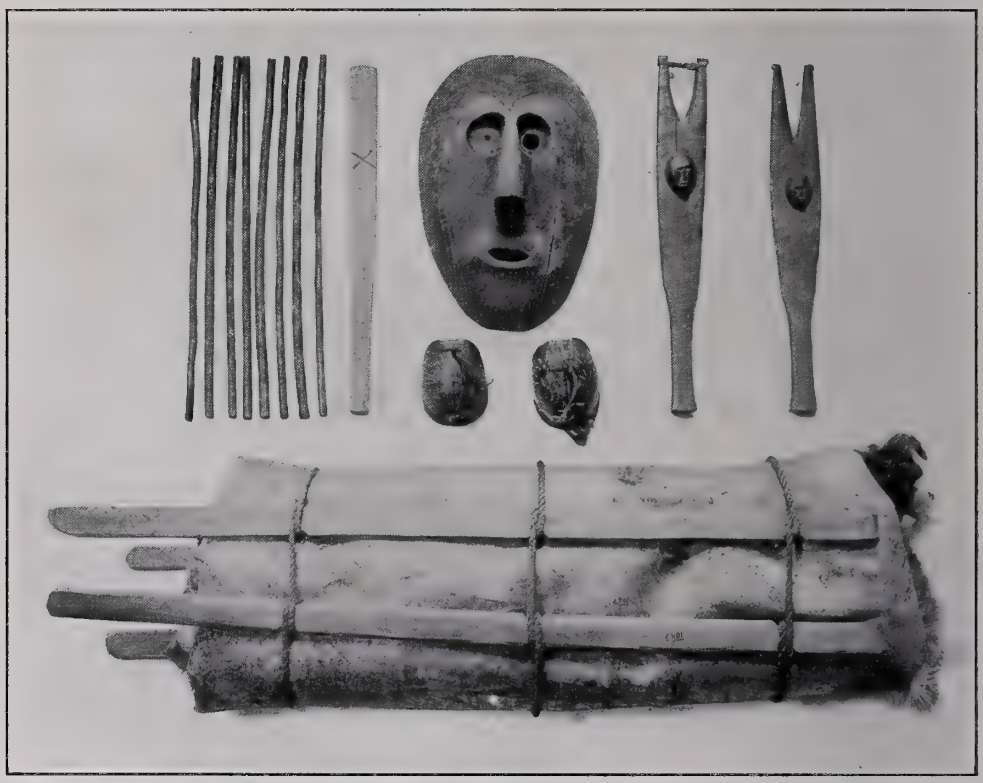


Fig. 36.—Ceremonial objects of the Delawares: drum, forked drum sticks, turtle shell rattles, mask and prayer sticks.—Heye Collection.

The Annual Ceremony. The vision of the Guardian Spirit and the adventures connected with that supreme event of boyhood formed the subject of songs and rythmic chants composed in later years and recited once every year at the great religious ceremony. To-day there may be seen in Oklahoma a rough wooden lodge. On the twelve posts in the interior are twelve carved faces representing the

messengers of the Great Spirit. Here, in their land of exile, when the October leaves are yellow, a remnant of the Leni Lenape make their camps to celebrate within these walls of rough hewn logs their ancient rites.

Fig. 37.—Delaware Woman of Today. Photographed at Bartlesville, Oklahoma.

The ceremonies last twelve consecutive nights. In the center of the lodge burn two great fires and round the walls on dried grass sit the assembled clans, each clan in its appointed place. On the opening night a chief addresses himself in a few words to the Great Spirit, and declaring the purpose of the gathering gives way at once to the leader of the ceremony who takes his place by the great central pillar with its two carved faces, and shaking in his hand a little turtle shell rattle

to beat time, proceeds to chant in a high monotone the story of his Vision. Meantime two drummers who have taken their places before a peculiar drum made of a dry deer hide rolled up and stuffed with dried grass, take up the leader's chant in the same tone and carry it with him to its conclusion when the dance song is begun. This the drummers sing in like manner, beating time upon the drum, while the leader, still holding the rattle, takes up the dance, circling about the fires, and followed by as many of the assembled multitude as choose to take part. When all his verses are finished, after a short intermission, the turtle-shell is passed on from hand to hand until it reaches another man whose Vision entitles him to a place in the performance and he in turn takes the lead. When the turtle has thus made the circuit of the Big House, usually along toward morning, the people pray by raising their left hands and crying the syllable "Ho-o-o" much prolonged, twelve times. The twelfth cry they say reaches the twelfth or highest heaven and is heard by the Great Spirit. Then a feast of corn mush called sappan is eaten and the meeting breaks up until the following night.

On the fourth day a band of hunters sets out to obtain venison for the feasts in the Big House, and returns on the seventh day. Before leaving, the hunters beseech the Solid-Face or Guardian of Game, impersonated by a man in bear-skin costume and wooden mask painted half black and half red, to give them good luck. Solid-Face, armed with turtle-shell rattle and staff is seen from time to time about the camps as the ceremony progresses, and occasionally enters the Big House. Approximately the same ceremonies are enacted every night until the ninth, when the old ashes are carried out of the lodge through the west door, used only for this purpose, and a new fire is lighted with fire sticks. Prayer sticks to hold up when the cry "Ho-o-o" is raised are distributed this night and a pair of very old forked drum sticks each bearing a carved human face take the place of the drum sticks used before. One of these sticks is represented as male and the other female, and the two are said to symbolize worship by both men and women. The pair obtained for this Museum are said by the Delawares to have been brought from their old home in the East.

The twelfth night is given up to the women to recite their visions, and the day after about noon the worshippers file out, and forming a line facing the east, twelve times cry the prayer word "H-o-o," which ends the ceremony. Before leaving the house the caretakers, the drummers, the speakers—everyone who has done a service to the meeting is paid, even to-day, with wampum.

M. R. Harrington.

NOTES.

MR. HERBERT L. CLARK has presented to the Museum in memory of his father, the late Mr. Edward W. Clark, a collection of rare ethnological specimens from the South Seas (Polynesia and Melanesia). The collection has been in private hands in England for many years and dates from the early explorations in the islands of the Southern Pacific.

When Captain Cook, between 1768 and 1780, was making his wonderful voyages of discovery, the narrative of which forms one of the most delightful books in our language, the natives of New Zealand, Austral Islands, Hervey Islands, Samoa and the numerous other islands that dot the South Pacific Ocean, possessed among other qualities that rendered them peculiarly interesting and picturesque, a high

degree of skill in carving certain elaborate patterns on the hard and beautiful woods that their islands afforded. These products of native art proved so attractive to the early navigators that many rare objects were carried back to civilization on their ships, to find their way eventually into public museums or private collections.

It is a fortunate circumstance that brings a collection of these rare old treasures now into this Museum. The largest and most striking objects are from New Zealand, but the Clark collection includes peculiarly valuable series of carvings from many other islands. In this connection an abstract from a letter received by the Director from C. C. Willoughby, Assistant Curator of the Peabody Museum of Harvard, will be of interest to readers of the JOURNAL. Mr. Willoughby recently visited the University Museum to see the newly acquired collection which Mr. Clark's generosity has secured, and he writes concerning it as follows:

"Museum authorities are realizing more than ever the importance of securing without delay the small amount of ethnological material to be obtained from existing tribes which illustrates the life of primitive peoples, for in another decade little or nothing will remain of the early culture of the American Indians, or of the inhabitants of the Pacific Island groups. The native culture of the African tribes is also fast disappearing.

"It is now almost impossible to secure good old specimens from Polynesia [New Zealand, Austral and Hervey Islands, Samoa, Marquesas, Easter Islands, etc.]. Inferior imitations are offered to collectors and find their way into Museums. It was with special pleasure that I noted the valuable old Pacific Island material you have recently obtained. The collection of Austral Island ceremonial paddles is a remarkable one. There are few Museums which possess a more complete series. This is also true of the ceremonial adzes from the Hervey group. The objects in this lot from New Zealand, New Caledonia and other islands are likewise of great value. It would be difficult, if not impossible, to duplicate this collection, as most of the specimens belong to the days of Cook and other early explorers and are no longer to be obtained from the natives. Such examples of the old culture of these peoples are almost priceless."

The Museum has acquired through Mrs. C. C. Harrison an extensive collection of inscribed fragments of papyri and ancient manuscripts on parchment and other materials, of great interest and value for the student of ancient languages and literature. This collection, which was purchased from a European collector in Cairo, is probably the most extensive series of ancient oriental papyri ever brought to this country. It contains documents in Arabic, Hieratic, Demotic, Coptic, Greek, Hebrew and Pehlevi, and will afford an abundance of material for research in these several departments of oriental learning. This important collection which comes to the Museum as the gift of Mrs. Harrison was brought from Cairo to Philadelphia by Professor W. Max Müller, who spent last summer on the Nile copying the Demotic inscriptions on the temple walls at Philæ on behalf of the Carnegie Institution.

The article by Mr. Harrington on the Delaware Indians, printed in this number of the JOURNAL, is based on information gathered by him from members of the several scattered bands during the time he

spent among them in connection with the work of the Heye Expedition.

A series of some two score Malisit and Penobscot songs, recorded on the phonograph, has recently been added to the Museum's collection. The records were secured by Mr. Mechling last summer among the Indians of St. John River, New Brunswick, while carrying on his studies in connection with his course in Anthropology at the University. The Malisits are the nearest neighbors of the Penobscots on the northeast, consequently this collection, added to one from the Penobscots previously secured by the department, makes a fairly strong representation of northeastern Indian music, as a basis for study and comparison.

Mr. J. O. Warfield made a second trip to the Pamunkey and Mattapony Indians of Virginia in December, returning with valuable additions to his notes on medicine practices and the general ethnology of the Powhatans. A small lot of interesting native articles was obtained by Mr. Warfield from some of the older people with whom he became acquainted on his first visit.

Professor W. Max Müller is offering during the second term a course on Egyptian Archaeology for undergraduate and post-graduate students. This is the first time in the history of the University that the subject has been offered. Next year the course will be further developed and offered during both terms.

A very interesting collection from the Arunta tribe of Central Australia has recently been acquired by the Museum. The collection, which was made by Mr. J. T. Huston, formerly a missionary to the tribe, consists of boomerangs, spear throwers, spears, shields, stone knives and axes, totem sticks, message sticks, charms, bull-roarers, and a curious pair of shoes designed to disguise the tracks of the wearer. Accompanying the collection which illustrates very fully the ethnology of the Arunta is a set of photographs showing the tribal ceremonies and characteristic types. A set of notes also accompanies the collection.

A dug-out canoe, apparently of native Indian manufacture, from the Hackensack River, Bergen County, New Jersey, has recently been added to the Heye Collection. Local tradition claimed this canoe, with another and a fragment of a third, to have been exhumed from the river mud, near New Milford, a few miles above Hackensack, during some dredging operations. The ancient craft was patched up by its finders and used for several years by the longshoremen, later passing into the possession of Mr. Speck who continued to use it on pleasure trips. The hull is apparently of white pine hollowed to a thickness of about an inch along the sides, in length about sixteen feet, in width about eighteen inches forward and narrower astern, with pointed ends. This dug-out has been pronounced a typical example of the craft used by the Delaware Indians in northern New Jersey in early colonial days.

Doctor Speck went to Maine to spend the Christmas holidays with the Penobscot Indians with the object of collecting further data for his monograph on the ethnology of the Penobscots. By means of the several visits which Doctor Speck has now made, an interesting body of information has been secured from the survivors of this eastern tribe. The collection includes phonographic records of native songs, mythological narratives,

notes on the dances, ceremonial customs and general ethnological data.

So many persons have taken advantage of the course of public lectures given on Saturday afternoons that the lecture hall on each occasion has been filled to overflowing.

The course will be continued during January, February and March and the programme which as been sent to all of the members announces the names of several distinguished lecturers.

Doctor Charles, Harrison Research Fellow in Semitics, is giving a course on cuneiform writing for post-graduate students in the department of Semitic languages and literature. Tablets from the Museum collection are used in the exercises in decipherment.

Dr. Albert von Le Coq, the German explorer and archaeologist, who is to lecture in the Museum course on March 4th, was commissioned by the Prussian Government in 1904 to make archaeological investigations in Turkestan. The expedition was successful in making an important discovery of ancient MSS. written in several languages, and in obtaining other valuable information regarding the ancient civilization of the country. The subsequent German explorations in Turkestan with which Dr. Le Coq has been associated have also been instrumental in adding very greatly to our knowledge of ancient Asiatic literature and art.

While returning with the treasures discovered by the expedition, Dr. Le Coq, finding the way home by Russia closed by reason of the war with Japan, decided to cross the Himalayas into India. In company with Captain Sherer, an English officer of the Royal Artillery, he succeeded in passing the mountain barrier. After crossing the Karakoram Pass his companion became seriously ill with pneumonia. By traveling from dawn to sunset for nine consecutive days Dr. Le Coq crossed the Sasar and the Murghi Pass twice, the last time in a blinding snow storm, in order to bring assistance to Captain Sherer. The height of these passes is 17,840 feet and the summit consists of some three miles of glacier. By this act of self-sacrifice Dr. Le Coq was able to bring aid to his traveling companion in time to save his life.

Sir Francis Younghusband of Kashmir sent an official report of this exploit to King Edward VII, and as a result, Dr. Le Coq was decorated by the Prince of Wales, now King George V of England, with the gold medal of the Order of St. John of Jerusalem. This is a decoration that is very rarely conferred and only in cases where extreme courage has been shown in saving life. Sir Richard Temple, who represents the Order of St. John in England, lays emphasis on the courage of Dr. Le Coq's exploit in the following words:

"A man who was himself in bad health and who, as an old and experienced traveler, knew exactly the danger of the situation, deliberately and of set purpose, in order to save the life of his fellow-traveler, three times crossed some of the most dangerous passes in the world under conditions of weather which he knew would become worse each time he made the attempt. And he did more than that. In order to secure that everything should be done that was possible to save his friend's life, he deliberately left behind food and clothing most necessary to himself."

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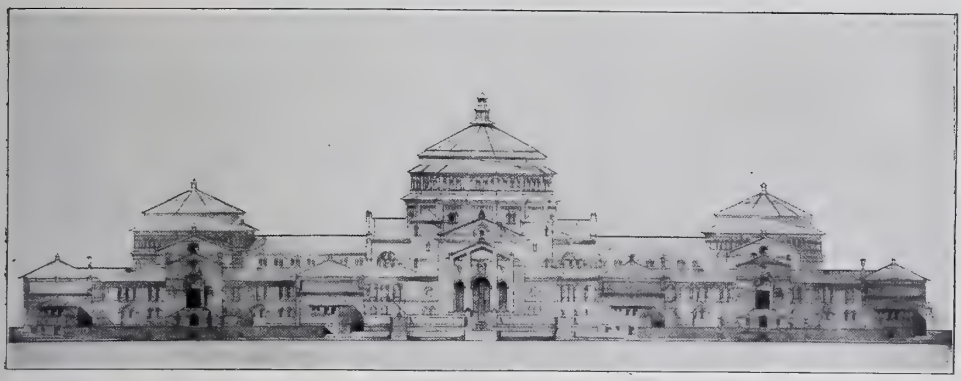

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UNIVERSITY OF PENNSYLVANIA

THE MUSEUM JOURNAL

PUBLISHED QUARTERLY BY THE
UNIVERSITY MUSEUM

THE FUNCTIONS OF THE MODERN MUSEUM.*

IN its original significance the name MUSEUM was descriptive of the uses to which the place so named was appropriated. In the classic world a museum was a home of the Muses; and since the Nine Maidens presided over the different branches of knowledge, the place thus appropriated was one dedicated to learning and to the cultivation of the arts.

The great Museum erected in Alexandria by Ptolemy Philadelphus during the third century B. C. was the most notable example. Besides its great collections, and its botanical and zoological gardens, it was provided with lecture rooms and equipped with quarters for the professors. It was in fact a monumental example of the ancient Greek method of teaching, in which observation lay at the basis of intellectual training and the mind was kept open to every new experience. Its function was the same as that of our universities, but modern educational methods are so far divergent from those approved by the ancient Greeks that to-day the university and the museum are rarely brought into close relationship, and when this end has been attained, as at the University of Pennsylvania, the name University Museum, descriptive of this advanced type of institution, involves no duplication of language. Independent as their development has been, the fact that museums are sometimes found to-day in connection with universities is an indication that our educational habits are beginning to approach those of the ancient Greeks, and that at the same time the museum as a modern institution is taking on something of the character of its classical prototype. So long has it suffered from associations of a different kind, that one is tempted to say that the Muses, having been driven from the seats of learning for unconventional conduct, took refuge in the variety show and the music hall; but in order to mark the very depths to which the unfortunate maidens declined, one must refer to certain collections that were held in high esteem and displayed with much learned circumstance at no very distant date in the old-fashioned museums. The exhibits in these places of public edification commonly included a series of objects which began with a flint arrowhead and ended with a petrified toadstool and which, if the museum were *very* fortunate, was likely to embrace also the foot of a mummy and the horn of a unicorn. Some readers may recall having seen in a museum that until recently was one of the educational exhibits of a famous eastern city, a fine collection of savage weapons from the South Seas displayed together with an ostrich egg and a stuffed mermaid. Doctor David Murray's excellent work, *Museums, Their History and Uses,* a book to which I feel myself greatly indebted, presents some very entertaining matter relative to the collections in the old museums. Nevertheless, in spite of many defects, these older museums have done a good service to mankind by keeping alive the habit of collecting and thereby preserving many objects of priceless historical worth, which would otherwise have been lost.

Dr. Johnson's definition of a museum as "a repository of learned curiosities" is sufficiently significant of indiscriminate methods and museless collections.

Many instances might be cited from the literature of the day to show that the conception of a modern museum that figures in the public mind and for that matter in the minds of many of the most intelligent,

* The original draft of this article was printed under the title, "Museums and Public Education," in *Old Penn Weekly Review* for April 15, 1911.

needs to be readjusted in order to make it conform to the altogether new conditions that have been created by the application of scientific methods to the building of museums. The Johnsonian definition has done service too long. I have recently read an article in a contemporary review in which the University Museum is perversely described as "a noted repository of valuable curios." Thus do the popular beliefs of to-day often preserve the outworn ideas of yesterday.

Among the innovate functions of the modern museum, one of the largest and most useful is expressed in the position which it has come to occupy in relation to public education in the larger cities of the country. Following the development of the public library, this more modern institution owes its rapid rise in the educational world to the late recognition of a need which neither the library nor the public school has been able to supply. In the training of the young the most important thing is observation, a faculty which the schoolroom, so long as it relies upon its traditional methods, is imperfectly qualified to train. Accustomed to accept the spoken truth and to revere the printed word, the children of the schoolroom, relying upon the observations of others, are not taught to make use of their own eyes. It is true that in trying to overcome this disability, experienced educators are in the habit of bringing into the classroom specimens to illustrate the teaching of natural history. The classroom which is provided with a natural history cabinet is an appeal to the training of the observation. It is impossible, however, to turn the classroom into a museum, and experience shows that the collections which adequately illustrate the natural sciences or human history require for their proper preservation, their scientific classification and logical display, a large amount of space as well as a special equipment and such peculiar facilities generally as only the modern museum can provide.

Accurate observation is essential not only to all strictly scientific occupations, but to success in any walk of life, and though the fact has not yet received its due consideration in modern educational systems, its recognition is becoming more assured. One of the most significant signs of this improved condition is to be found in the practice that obtains in some of the larger cities of the country, where the museum, with its assembled collections illustrating many branches of knowledge, and with its extensive apparatus for classification and methodical arrangement, is not only providing a most effective instrument for the education and elevation of the general public, but is working hand in hand with the public schools of which, in this respect, it is the complement. Teachers conduct their classes through the exhibition halls, explaining the objects to which their lessons have reference, and the pupils, using their own eyes, learn to recognize independently differences and resemblances between objects in a series and between different series of objects. The task of the schoolroom thus becomes a natural and therefore an agreeable exercise of the growing faculties, leading the child unconsciously through its own observation to independent habits of thought.

Like the pupil in the public or private school, where the older traditions survive, the reader in the public library has recourse to the observations of others and even with the aid of such abundant illustration as modern books afford, does not see things for himself, and consequently whatever profit he may derive from his reading, he is not in the way of becoming self-reliant.

In higher educational work, like that of the University, the function of the mu-

seum is not only to provide collections for the purposes of illustration but more especially to supply the materials for research. It is true that the classes in every department of a university that commands the advantages of a museum, are afforded opportunities which could not otherwise be had, for illustrating subjects appropriate to its regular curriculum. The collections that represent the various races of men, or the several types of human culture, and those that set forth the different stages in the development of the arts, bear the same relation to the teaching of human history as do the pictures in a gallery to the teaching of art or the subjects in a dissecting room to the teaching of anatomy. The modern museum, however, does more than this, for it is in itself an institution of learning, combining the more passive functions of preservation and the elucidation of knowledge by the display of relative objects, with the more active functions of original research and the dissemination of truth by lectures and by the publication of reports. In addition to its collections, assembled with reference to its adopted plan, it is provided with laboratories, a library and a specially trained staff. It is a modern scientific workshop where the assembled collections furnish the raw material for the constructive work of the specialist.

The relation of the museum to primary and secondary education or to special research, important though it is, is not by any means the relation of greatest service or of greatest value to the community. The majority of visitors to a museum do not come in classes but as individuals, and whereas thousands come under the direction of their teachers or guides, tens of thousands come independently, guided by the informing influence of their own tastes and interests; each one receiving pleasure and profit in proportion to his initial capacity and according to his individual habits of thought. The Museum, in other words, provides for every member of the community without regard to age, station or special training, liberal and altogether exceptional opportunities for self-instruction on a great variety of subjects that are closely related to the welfare and intelligence of the individual and of the community. In addition to this it provides for all alike, entertainment of the highest and most wholesome character.

Many persons visit the Museum as students in search of special information, but the majority come for pleasure or recreation or simply to satisfy a natural curiosity. The motives, therefore, which lead most visitors to enter a museum are precisely those which induce others to travel. It has long since been observed that travel is the best method of education, and the reason for this lies in the fact that travel tends to cultivate those habits of observation which, as already pointed out, lie at the root of all sound educational methods.

It must be granted, however, that in any modern city such as Philadelphia, the number of people who possess the means to travel is small in comparison to the number to whom this privilege is denied. To the great majority, who do not travel, the collections in a museum, assembled with care and arranged with order and method, convey a much more vivid and lasting impression of foreign peoples, their native arts and modes of life, than a whole library of illustrated books. In a well stocked museum, methodically arranged, the untravelled multitude may freely enjoy those observations upon foreign peoples and unfamiliar traits of culture which the few may attain by travel.

On the other hand, any one contemplating a journey beyond the boundaries of his own kindred and community, may by a visit to a museum, more readily than in

any other way, equip himself with a just fore-knowledge of the kind of people he is going to meet. Indeed, as customs change and the spread of civilization and modern ideas reduce all surviving races of men to a uniform level of culture, the novel and delightful impressions associated with the earlier days of travel and exploration can be achieved only by an excursion in a museum.

Each museum must have its special character to govern its operations and define the scope of its interests. At the University of Pennsylvania where, during the last twenty years, steps have been taken for providing in this community all those advantages which belong to a public museum, and which in other cities have been granted by the municipality, plans are being gradually developed for building up a series of collections that will, in their full development, illustrate the history of mankind. These collections, although they are the property of the University and maintained by private contributions, without expense to the city, afford the public all the advantages of a municipal institution such as the great museums in New York. They are free to the public, and with the power for primary education that is developed in them by trained specialists they are at the service of the public schools.

The principal function of the modern museum, then, is to promote the increase of knowledge and the cultivation of taste. It has become from every point of view a necessary instrument in modern education. How this condition is going to be met is a matter of the gravest importance to which the public welfare directs immediate attention. The work that the University Museum, in common with other institutions of its kind, aims to accomplish in building up collections to illustrate the course of human history, must be done now or not at all. The materials of archæological research, the witnesses to the history of antiquity are fast being appropriated by the museums of the world, and the time has come when a reasonably equal distribution of this common inheritance of the race is demanded by the educational necessities of the age in which we live and of the generations to come. The objects that illustrate the evolution of the arts and the industries, the growth of culture and the progress of civilization are becoming rarer every day. Many a clue to the history of our race will be lost with the passing of the native cultures of the more primitive populations of the world. Their methods of travel and transportation on land and sea, their implements and weapons, the objects connected with their religious and ceremonial life, their dress and decorative art, their very myths and legends, in short all that is left of their device and all that remains of their message to the world must be gathered now or lost forever. To save these human documents for the uses of science and of posterity is a service which the present generation owes to the human race and the instrument by which this service must be done is the modern museum.

G. B. G.

EGYPTIAN SECTION.

PHILAE, THE FORSAKEN.

THE modern books of travel in Egypt never fail to praise the beauty of Philae. The nineteenth century traveller on the Nile found in this green islet, set like an antique gem in the midst of the rude waters of the first cataract, a charm on which his memory seemed especially to linger, and which called forth many a tribute of admiration even from those whose interest in the pyramids was expressed in meters and from those who stood without emotion in the hall of Karnak.

Fig. 1.—Philae. Temple of Isis and Kiosk from the south.

Fig. 2.—Temple of Isis from the south-east.

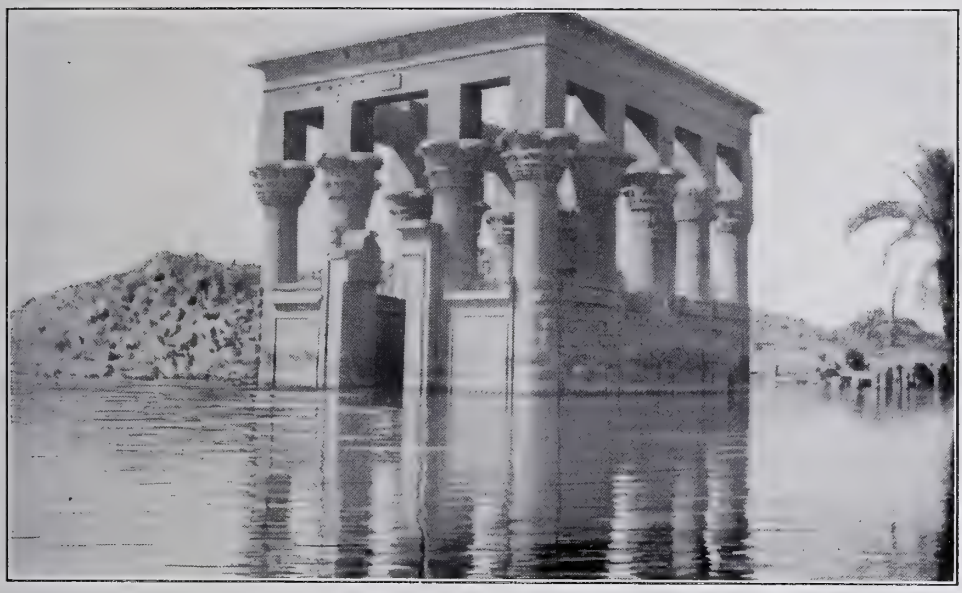

Fig. 3.—The Kiosk from the north-east.

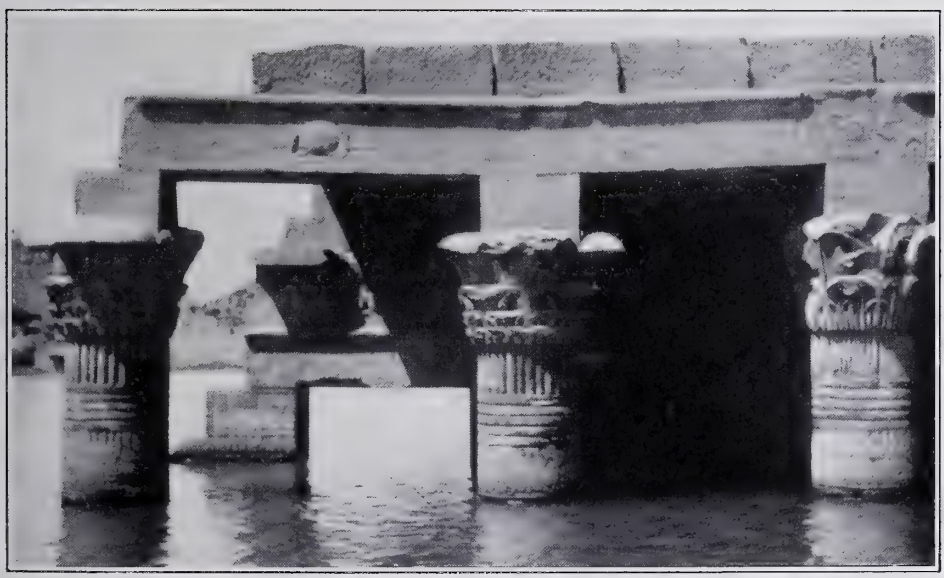

Fig. 4.—Temple of Isis. Part of the west colonnade of the outer court.

The peculiar appeal of Philae seems to have depended partly on its situation, rising as it did from the flood like an enchanted isle; partly on its leafy sweetness with which it greeted the traveller on the Nile, weary of long stretches of sand; partly on the exquisite achitecture that crowned it like a diadem; and partly, no doubt, on the sentiment that attached to its unbroken story of three thousand years or more.

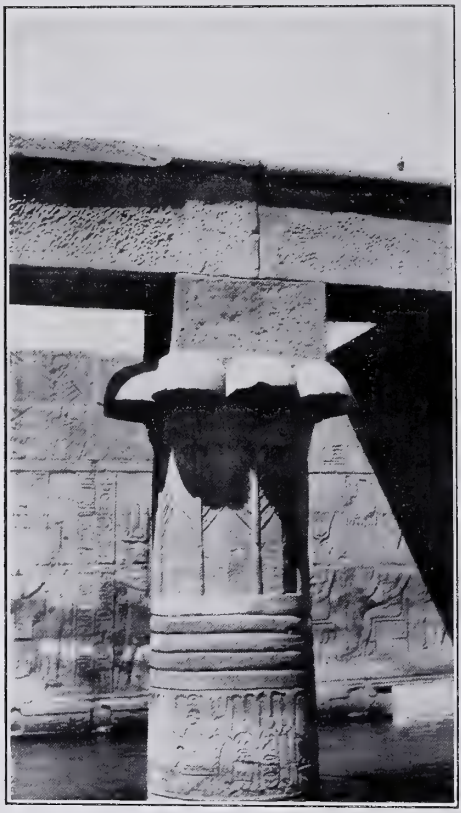

Fig. 5.—Temple of Isis. The west colonnade of the outer court. Detail of palm capital.

Fig. 6.—Temple of Isis. The west colonnade of the outer court. Detail of composite lily capital.

If we may believe the statements of the Priests of Philae in an inscription found at Sehel, the island was identified from very early times with the religious life of the ancient Egyptians. The most venerable structure at present standing, however, is the temple of Nectanebus II, a king of the thirtieth dynasty. Under the Ptolemies and the Roman Emperors, Philae was newly dedicated to sacred uses and adorned by a group of temples worthy alike of their imperial builders and of the Egyptian gods in whose honor they were raised.

The last stronghold for the worship of the Egyptian trinity, Isis, Osiris and Horus, tradition holds the island to have been especially sacred to Isis, who has thus become the guardian of the last hieroglyphic writings of the Egyptians, carved

in many a line on the latest monuments of their religion at Philae.*

Two miles below Philae stands the great barrage, to-day one of the wonders of Egypt. It has been erected by the British engineers to store the waters of the Nile for supplying the thirsty land. The great natural advantages which the region at the first cataract offered for an undertaking of this kind, weighed so heavily with the engineers and with those who have to deal with the regeneration of Egypt, that considerations of sentiment counted for little when the preservation of an ancient monument, however beautiful, was opposed to the practical ends in view.

The reservoir, computed to be more than twice the size of Loch Lomond, contains a promise of plenty for the land of Egypt. By bringing great areas under cultivation it gives new life to her increasing population, but before this blessing could be invoked upon the land a sacrifice had to be made, and no other victim than Philae would suffice. There are those who say that the noble offering was worthy of so great a cause, and there are those who call it a disgrace, but in either case the leafy freshness of Philae will never again greet the traveller on the Nile.

From December of each year to April, the island is submerged and one sails over it in a boat, passing through the flooded courts of the temple of Isis and between the walls of the kiosk. In May, at the rising of the Nile, the great sluices in the dam are opened and the river thus unbound goes on its unobstructed way to fertilize the lands of lower Egypt as it has done since the days before the first Pharaohs; and from then till December the sacred island of the Egyptians is largely out of water, but the palms are gone, the pleasant freshness of the place is gone, the colors are gone and the dampness and the mold seem to be eating the heart out of the stone.

Just now the Egyptian Government is engaged in raising the dam to such a height that when the work is complete in

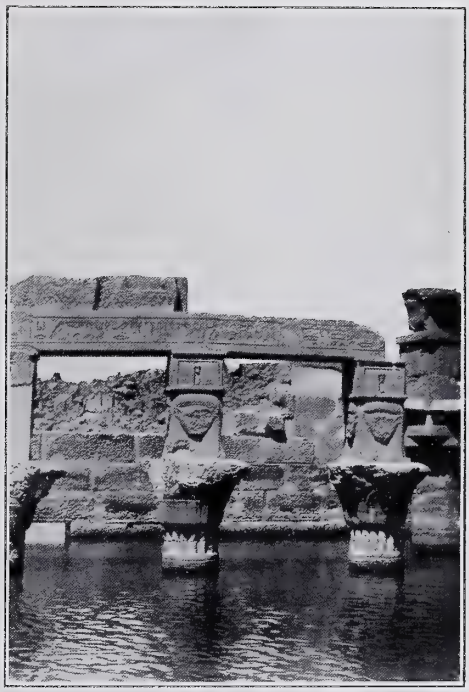

Fig. 7.—Temple of Nectanebus II.

1912 the general level will be so much higher than at present that with a full reservoir the temples will almost entirely disappear beneath the water.

For the present, during the winter months, the noiseless visit to Philae by boat is by no means without its charm. Temple and pylon and colonnade and column, rising in most graceful lines from the water, have the unearthly look attributed to supernatural things; for the spectator approaching the charmed portals of Isis, feels, with something like the appre-

* I am indebted to Miss Caroline L. Ransom, of the Metropolitan Museum, for her kindly criticism of the historical references in this article, as well as for an exact identification of each of the photographs.

hensive prescience known in dreams, that when the spell that raised them has been broken, the whole beautiful fabric will fade away and leave him waking on this magic lake.

The photographs reproduced on these pages, showing the scenery of Philae as it now presents itself to the tourist during the winter months, acquire a special interest from the fact that after the season of 1912 the temples will never again be seen under these conditions, for after that, during the winter season, owing to the raising of the dam, the buildings will be nearly all submerged. These photographs have been made by Mr. Eckley B. Coxe, President of the Museum, and are published in the JOURNAL by his kind permission. They were taken during the winter of 1909 while the President was on his way to Halfa to visit the excavations of the expeditions sent out by the Museum. These expeditions, inaugurated and carried forward by Mr. Coxe, and now brought to a close, worked far to the south of the first cataract. Philae itself was visited in the winter of 1910-11 by Prof. W. Max Müller, of the University of Pennsylvania, who spent several months copying the inscriptions on behalf of the Carnegie Institution. G. B. G.

AMERICAN SECTION.

A TRIP TO CHICHEN ITZA.

"THE first description of Chichen Itza is to be found in the notes of Diego de Landa, Bishop of Yucatan, which are supposed to have been written in the year 1566. It is as follows:

'Chichen Itza is very well situated 10 leagues from Izamal and 11 from Valladolid, and the elders among the Indians say that they remember to have heard from their ancestors that in that place there once reigned three Lords who were brothers and who came to that land from the west. And they brought together on the sites a great number of towns and people, and ruled them for some years with justice and in peace.

'They paid much reverence to their God and on this account they raised many and fine buildings, and of one in particular, the greatest of them all, I will here draw the plan, as I drew it when I was standing on it, so that it may be the better understood.*

'These Lords, they say, came over without any women, and they lived chastely, and all the time that they thus lived they were held in high esteem and obeyed by all. Then, as time went on, one of them disappeared, and doubtless he must have died, although the Indians assert that he left the country in the direction of Bacalar.

'The absence of this Lord, however it may have come to pass, caused such a change in those who ruled the State that soon they split into factions, so wanton and licentious in their ways, that the people came so greatly to loathe them that they killed them, laid the town waste and themselves dispersed, abandoning the buildings and this beautiful site which is only ten leagues from the sea, and has much fertile land around it. The plan of the principal building is the following:

'This building has four stairways which look to the four quarters of the world, each is thirty-three feet in breadth and has ninety-one steps, and it is killing work to ascend them; the steps have the same height and breadth which we give to ours. Each stairway has on a level with the steps two low balustrades, two feet in width, of good masonry, as indeed is the whole edifice. The building is not square cornered, for from the edge of the ground

*Landa's plan is omitted here for consideration of space.

and from the balustrades in the opposite direction they have begun to work some rounded blocks which rise at intervals and confine the building in a very pleasing regularity. There was, when I saw it, at the foot of each balustrade, the savage mouth of a serpent curiously worked out of a single block of stone. The stairways being finished in this manner there remains on the summit a small level plain, on

Photo by Teobert Maler.

Fig. 8.—Like a ruined watch tower looking towards the Lost Atlantis.

which stands a building arranged in four chambers. Three of them run round the outside without division, each one with a door in the middle and covered with a gable roof. The fourth, that to the north, stands by itself with a corridor of thick pillars. The chamber in the middle, which must have been the little enclosure formed by the arrangement of the walls of the building, has a door which opens into the northern corridor; it is roofed above with

wood, and it was used as a place for burning incense.

'And at the entrance of this door or of the corridor a sort of arms was sculptured on a stone which one could not well understand. This building must have had many others (sculptures) and still has them today round about, large and well done and all the surface plastered over with them, and there still are in places survivals of the plaster-work, so strong is the cement which they made there.

'There was in front of the stairway, to the north a little way off, two small theatres built of stone with four stairways, and paved with flagstones on the top, on which they say they played farces and comedies for the solace of the public.

'There runs from the patio in front of these theatres a beautiful broad causeway to a pool about two stone throws off. In

this pool they have had, and had at that time, the custom to throw into it live men as a sacrifice to the Gods in time of drought, and they hold that these men do not die, although they are never more seen. They threw in also many things made of precious stones and other things which they prized, so that if this land has had gold in it, it would be in this pool that most of it would be, so greatly did the Indians revere it.

'This pool has a depth of fully seven fathoms to the surface of the water, and is more than a hundred feet across and is round in shape, and it is a wonder to look at, for it is clean cut rock down to the water, and the water appears to have a green color, and I think this is caused by the trees which surround it—and it is very deep.

'There is on the top, near the opening, a small building where I found idols made in honor of each of the principal buildings of the land, almost like the Pantheon of Rome. I do not know if this was a contrivance of the ancients or one of the people of to-day, so that they might meet with their idols when they went to the pool with their offerings.

'I found lions worked in high relief, and jars and such other things, that I do not know whether any one will say that these people had no iron tools.

Photo by Teobert Maler.

Fig. 9.—Upper tier of a building at Sayil, Yucatan.

'I also found two men of great size carved in stone, each in one piece, naked except for the small covering which the Indians wear. Their heads were by themselves, with earrings in their ears as the Indians wear them, and there was a spike in the back part of the neck, which fitted into a deep hole made for it in the neck itself, so that when it was fitted in the

whole shape became complete.'" [*Biologia Centrali Americana. Archæology.* By A. P. Maudslay, Vol. III, p. 6 *ff.*]

In the summer of 1910 it was my good fortune to make a short journey into Yucatan in the southern part of Mexico. The one week that I was able to spend in that country of many unique and interesting features, derives a special charm and consequence from a visit to ancient Chichen Itza, one of the most famous of the ruined cities of America.

Photo by Teobert Maler.

Fig. 10.—The House of the Nuns at Chichen Itza.

The journey from New York to Vera Cruz on a steamer of the Ward Line is one that affords the comforts and conveniences that are associated with modern sea travel, and not only provides the pleasantest way of reaching Mexico but, by touching at Progreso, enables the traveller to reach Yucatan by sea, and thus brings within easy reach a country that cannot be described as accessible by land in any ordinary sense of modern travel.

From the beginning the voyage was propitious. At the dock in New York I encountered Dr. Tozzer and Professor Dixon, both of Harvard University, and the little excursion into Yucatan was agreeably performed by the three of us together. Dr. Tozzer had the advantage of knowing the country and its people. Professor Dixon, when he stepped on the Ward Line steamer that day in New York, had just left the dock where a transatlantic liner had landed him with part of his luggage on his return from Australia and New Zealand.

I had never yet set foot in Yucatan or in its ruined cities, but years before, when I was on a steamer sailing through the Yucatan channel there was pointed out to

me from the deck a square building standing on a promontory of Mugeres, an island on the northeastern coast. This solitary building, standing on the last detached fragment of the great peninsula like a ruined watch-tower looking toward the Lost Atlantis, is well seen from ships at sea. If Columbus, on his fourth voyage, had steered a little farther west; if on the day when he met the Maya bark, his perverse fate had permitted him to turn his prow straight toward the setting sun, he might on the same day have raised this monument out of the western ocean, and steering by the loom of it, he might have entertained a brighter New World vision than any he had known.

Even then the cities of Yucatan were in ruins. Whatever may have been their end, they escaped by their earlier doom the fate reserved for the city of Montezuma and its contemporaries in Mexico and Peru. These fell a prey to the rapacity of the Spanish conquerors, but apart from the most meagre traditions of the Mayas, the fall of their ancient cities in Yucatan remains, like their rise, an unrecorded episode.

It was in August, 1910, that the small party of travellers who found themselves on the deck of the Ward Line steamer, disembarked at Progreso on the lighter that conveys passengers and freight from the steamer in the open roadstead. From the moment of landing we were attended by unobtrusive cargadores or porters, whose number always seemed to be in proportion to our needs, whose manners were courteous and whose movements were distinguished by remarkable decorum. Their light brown bodies were so aesthetically modelled and so soft in outline, their bare limbs so well rounded and their hands and feet so small that we were at first disposed to look upon them as rather effeminate. We abandoned this first impression as premature on discovering that these good looking Yucatecan men were not only willing to carry our umbrellas on their smooth shoulders, but were equally prepared, without damage to their composure, to walk away in the same manner with a grand piano or an automobile. Our admiration was not diminished when we learned that it was their daily habit thus to dispose of even less negotiable burdens and such was the habit of their ancestors from time immemorial. As I watched them from day to day, it seemed to me that in the manners of the present inhabitants there is to be seen a close connection between their present life and the ancient traditions of Yucatan. Long continued usage and carefully conserved customs are strongly suggested in their cool, white walled homes with high-pitched thatch, where an artless providence unceremoniously effects a feeling of perfect comfort with bare mud walls, and floors unencumbered by any visible article of furniture.

The air of cleanliness which has often been remarked about their persons proceeds, as we found, from equally innate tendencies. Even our porters bathed their bodies and put on regularly every morning of the year clean white garments. This was at first something of a mystery, considering that Yucatan has no streams or lakes and the water that falls during the rains has to be stored and husbanded with great care for drinking and cooking. The sense of mystery was not wholly removed by the discovery that they bathe sumptuously in a cupful of water.

Such are the modern Mayas, the natives of Yucatan, a gentle and sturdy American folk of whom history has little to say and whose place in contemporary annals is almost as inconspicuous. Living among the ruined palaces of their ancestors, they retain in their humble way many marked attributes of a cultivated people.

Photo by Teobert Maler.

Fig. 11.—Temple of the Tigers at Chichen Itza. Rear view showing the position of the painted wall sculpture in the ruined lower chamber.

Fig. 12.—Detail of painted wall sculpture in the Temple of the Tigers. See Fig. 11. From a cast in the Museum.

Photo by Teobert Maler.

Fig. 13.—Entrance to the Temple of the Tigers, showing broken column in form of a serpent which supported the façade.

Some of the more important ruins in Yucatan are readily accessible from the railroad that runs from Progreso to Merida, the capital, and thence toward the interior of the peninsula. Our time was so short that we had to be content with a visit to one of these more accessible ruins and we selected Chichen Itza. Leaving Merida early in the morning, we reached the little station of Citas about midday and after being served in a native house with a breakfast that would have done credit to a metropolitan café, we set out to travel the fifteen miles that still lay between us and the ruins. The accommodations of the country afford three ways of accomplishing this. First, for people of luxurious habits of travel, there is the *volan,* in which the traveller is suspended by a pair of straps between two wheels and driven impartially over the irregularities of Yucatan which, though never as high as Pike's Peak or as deep as the Grand Canyon, are still for a *level* country, when regarded from a volan, very remarkable indeed. The name of this conveyance is derived from the verb *volar,* which means "to fly as with wings, to pass through the air, to vanish, to disappear on a sudden, to rise in the air, to move with violence, to project or hang over, to blow up, to exasperate, to ascend high." I desire to make my acknowledgments to the dictionary. The inventor of the volan was undoubtedly a linguist and likewise familiar with the qualities of his invention. There is, to be sure, an implied relationship between it and the flying machine. How substantial this relationship is can best be decided by those who have had experience of both, but even if it furnished me with a novel experience I venture the opinion that the volan was invented before the flying machine.

The second method of travelling is on horseback, and this was the method decided upon by our host at Citas. He procured three horses and, after some delay, the remains of an equal number of saddles. As each mount was worse than the others we thought it only fair to draw lots. I drew the worst and while I was contemplating the situation, Dr. Tozzer and Professor Dixon rode gaily away. A few minutes later, before I had cleared the village, partly as a concession to the too obvious feelings of the boys and girls who were playing in the doorways and partly from considerations of general comfort, I dismounted, gave the bridle to the nearest urchin and, resorting to the third method of travel that the country affords, resumed

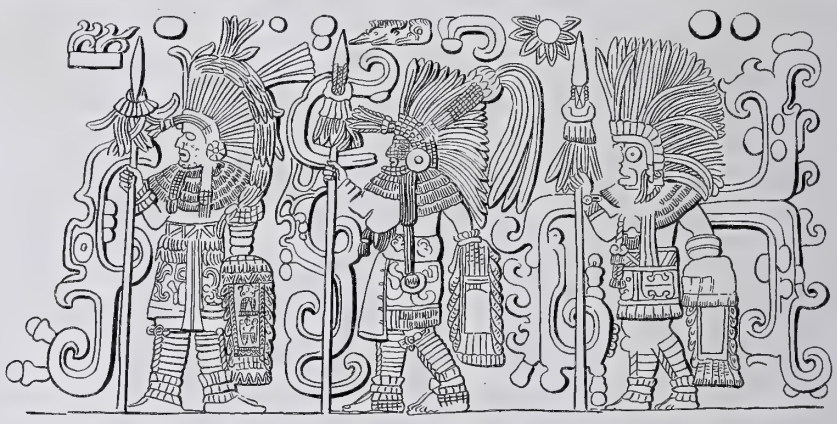

Fig. 14.—Detail of painted wall sculpture in the Temple of the Tigers.

the journey on foot. My injured feelings were much soothed when I overtook my mounted companions and passed them, one after the other, in the road.

Mr. Thompson, formerly American Consul at Merida, has a hacienda near Chichen with a house close by the ruins and though he was absent, the native major domo made our two days' visit very comfortable. Dr. Tozzer was familiar with the ruins, having, on a former visit, spent months on the site, and consequently we lost no time locating the various places of interest.

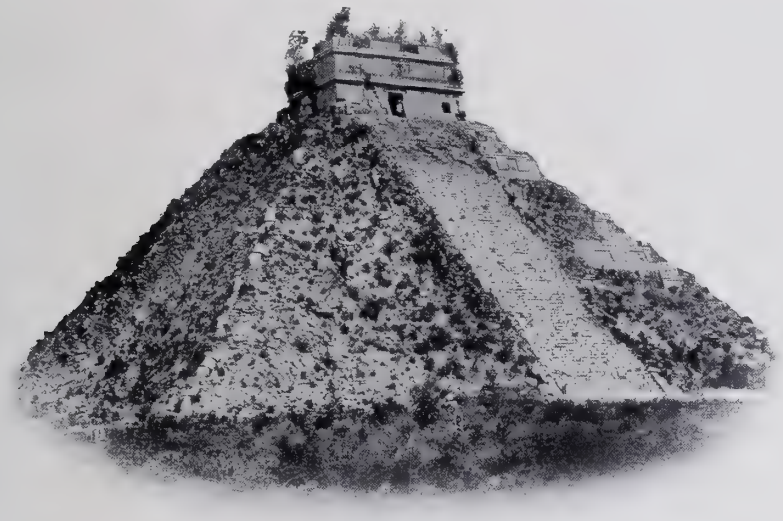

Fig. 15.—El Castillo at Chichen Itza. After Maudslay.

Although Chichen has been accurately mapped several times, especially by Maudslay and by Holmes, to locate a structure, even with the map in hand, would, without previous knowledge of the ground, require considerable time. The higher buildings, such as the Castillo and the House of the Nuns, can be seen from a distance, rising high above the trees, but others of less elevation or more ruinous condition do not betray their presence until you have searched them out through the tangled undergrowth.

The most striking building is the one known as El Castillo, a great square pyramidal pile rising in successive terraces, supporting a building with vaulted roof. This type of architecture is characteristic of a certain class of edifice found in Yucatan and throughout the region of Maya civilization generally. Various writers have pointed out that this style was in all probability devoted to religious uses. El Castillo is, therefore, more properly called the temple.

As we sat at the top of the ruined stairway that ascends the slope of the pyramid, just at the entrance to the temple itself, we looked out on a perfectly level horizon. In every direction the tree tops seemed as even as a prairie corn-field. Below us lay the buildings that had become so familiar to me through the eloquent description of Stephens, the faithful drawings of Catherwood, the splendid photographic plates and careful measurements of Maudslay and the instructive sketches of Holmes. There lay the Ball Court with the Temple of the Tigers, the painted colors on the stone still glowing softly from the dense green foliage

around; there was the Nunnery with its lattice-work of stone; there the Red House; there the Court of Columns and there the Round Tower or Caracol. One feature of the place alone was wanting. Where were the cenotes, those great wells of the Itzas, from which the place got its name? We did not wait long for an answer. As the sun drew near the horizon and the shadows of the trees began to climb the temple stairs and throw the base of the pyramid below us into shadow, a dark patch became visible on the face of the forest fifteen hundred feet away to the right, and another to the left. These shadows showed where the hundred foot mouths of the wells of the Itazs, forest fringed and open to the sky, swallowed the daylight and even now reflected the evening star from the still waters far below. The one to the left was the cenote that supplied the water to the ancient inhabitants of Chichen Itza; the one to the right was the Sacred Cenote, the Cenote of Sacrifice. From the great stairway of the pyramid a raised causeway ran straight to the brink, which, seen from our distant elevation, showed so darkly savage, that it might have been the entrance to the Underworld of ancient American mythology. We could not see the deep, dark, still water down below, but somehow it made itself *felt* and, as we looked down upon that point where we had seen the daylight devoured, the words of Landa came back to us with peculiar force and significance.

"In this pool they have had . . . the custom to throw into it live men as a sacrifice to the Gods in time of drought, and they hold that these men do not die although they are never more seen. They threw in also many things of precious stones and other things which they prized, so that if this land has had gold in it, it would be in this pool that most of it would be, so greatly did the Indians revere it."

The broad base of the pyramid below us was already immersed in night when the level rays of the sun invaded the temple door that opened on the platform where we stood. For a moment, as the great orb hung on the horizon, the strangely sculptured walls and columns caught the parting radiance and flung it forth again in one bright gesture of farewell. The sun had set and the shadows closed around us as we descended into the eager tropical night.

On the day following we visited all the buildings, but even in the bright glare of noon, nothing impressed us more than the wells of the Itzas. As we stood on the brink of that "pool" that Landa speaks of, it seemed a fitting place for the performance of such rites as he describes. Had it been known to the ancient Romans it surely would have figured in classic legend as Lake Avernus rather than the gentle and domesticated pond that is shown to the tourist in the vicinity of Naples. The Cenote of Sacrifice keeps its secret well, and though we raised many an echo from below we could call no spirit from that vasty deep to tell us what lay at the bottom of the well or what scenes were witnessed there in the old days of priestly rites when the causeway rang to the tread of approaching processions.

Chichen Itza has been described so often and so well that I can add nothing as a result of my two days' visit. It awaits excavation to bring it into line with the other cities of the ancient world which in other lands have one by one restored our knowledge of the past. Wherever the debris has been cleared away that encumbers the ruins beneath the encroaching forest, fine sculptures and paintings, adorning walls and pillars and foundations indicate the great archæological interest of the site. One of these days Chichen Itza will claim the attention of investigators.

The Mexican government, the natural guardian of the ruined cities of Yucatan, will direct attention to their proper care. Travel will be made easier and Yucatan will share with Egypt the homage which the monuments of antiquity never fail to claim from the people of our modern world.

Already many architectural features of Chichen and the other ruined cities of Yucatan have been made familiar through the splendid photographic plates of Maudslay and the drawings of Holmes, each of whom has in turn followed up in recent years the pioneer work that Stephens and Catherwood did in the thirties. Other writers as well have given accurate descriptions which have helped to promote the general knowledge of the country and its ruins. With the aid of the published photographs and plans any one can locate and identify each building and each point of interest.

The details of decoration in these buildings have, however, been incompletely copied. To get a faithful impression of the frescoes and painted wall sculptures, the student of Yucatecan art can have recourse only to the unpublished water color copies by Miss Adela Breton, whose devotion to Central American Archæology has led her to spend many seasons at Chichen, in the laborious work of tracing the frequently faint and mutilated paintings of the old decorators. Living in the empty chambers of the Temple of the Tigers and the House of the Nuns, this gifted woman has caught more accurately than any one else the spirit of the native artist; and industriously seeking a true interpretation of his art, she has succeeded in transferring with sympathetic touch, the lines and colors of the originals, which live again in her beautiful copies.

I made no photographs of Chichen, but I had the good fortune to meet at Merida, Mr. Teobert Maler, who has spent the greater part of his life in Yucatan and who, during his extensive travels in that region, has assembled the splendid collection of photographs that has done so much to make the ruins of the Maya cities known throughout the world. All of the illustrations in this article are made from Mr. Maler's photographs, with the exception of the view of El Castillo, which is after Maudslay, and Fig. 12, which was made in the Museum, and shows a portion of a cast of the painted wall sculpture in the lower chamber of the Temple of the Tigers at Chichen. This cast, made from Maudslay's moulds and set up in the University Museum and colored by Miss Breton, after her copies of the original, is in style and composition and in the faithful rendering of color, the best example of the decorative art of Chichen Itza that can be seen without a visit to the ruins. G. B. G.

A VISIT TO THE PENOBSCOT INDIANS

THE biennial election of governor, lieutenant-governor, representative, council and other officers of the Penobscot tribe of Indians took place last fall, and the inaugural ceremonies followed on January first. At the invitation of the Indian officials I was present on this occasion, combining the opportunity of witnessing the ceremonies with regular field work in connection with my study of Penobscot ethnology, which has occupied my attention at such times as I could make convenient for several years.

On the afternoon of the first of January the Indians assembled in their dance hall, the old and the new officials seated on a platform at the head of the hall, while the spectators filled the rest of the interior. A short introductory speech by one of the leading men opened the meeting. This and all of the other speeches

were in the Penobscot language. A silver medal of peace, presented by President Andrew Jackson to the Indian chiefs of various tribes in 1827, which has since been handed down among the Penobscots as a badge of office, was transferred with the dancing began, the singing being accompanied by a horn rattle held in the hand of the leader. Some of the men wore ornamented beadwork collars and other parts of Indian costume, a number of women wearing the entire native dress.

Fig. 16.—Big Thunder, late chief of the Penobscot Indians. Aged 90.

an appropriate speech from the ex-governor to the neck of the governor-elect, where it hung suspended from a ribbon. Speeches relative to tribal matters were made by all the new officers and the meeting was adjourned after a few words and benediction by the priest. In the evening

A visiting Sioux Indian, whose costume contrasted greatly with that of the Penobscots, added a touch of spirit to the dances which he readily learned, though they were different from the dances he knew. Most of the Penobscot round dances are performed by groups of four to eight, divided

evenly and facing each other. These groups move around the dance hall from right to left. The leader, with several men by his side, comes first. He does the rattling and the main part of the singing while the rest of the dancers join in every few syllables with the response. This, with the rattling and regular stamping, makes up the dance. At certain intervals indicated by the leader the dancers reverse their positions. The women who go before the men hold their bodies rather quietly, merely marching sedately two by two or in single file.

Another dance, a very popular one, is the Winding Dance, also known commonly as the Snake Dance, because the line of dancers winds about like the movement of a snake. The leader going first, the dancers link arms and start trotting in single file and in time with the song, turning this way and that until the line is swaying and winding. With much mirth and enjoyment the leaders try to snap off those at the end of the line. These save themselves by grabbing the bystanders and dragging them in. This performance is uproarious, and is the particular favorite of the young. It has a special song, punctuated frequently with plaintive cries and whoops.

The Micmac Dance is generally left until the last, on the occasion of the recent election dances it was performed several times. The floor was cleared save for the spectators around the walls and a one man orchestra stooping at the head of the hall beat the rattle on the floor and sang the Micmac Dance song, of an entirely different style from the others. The dancers, always men, then run into the open space, stooping low and whooping, each man dancing with a kind of alternating hopping step hard to describe, and equally

Fig. 17.—Piel Nicolar, Governor of the Penobscots.

hard to imitate. Sometimes two will face each other with heads low and turning face to face as though opposing each other. By midnight, after a few dances introduced from the white people, the dancing came to an end. The estimable and highly respected man in whose honor this ceremony was held is Piel Nicolar, now governor of the Penobscots.

Fig. 18.—Wampum necklace. Heye Collection.

Among other matters, information was volunteered by Governor Nicolar concerning a woven wampum necklace which has for some time been in the Heye collection, in this Museum. According to the identification afforded by Governor Nicolar, the necklace (Fig. 18) represents the treaty of peace between eight or nine tribes, represented by nine sections, divided by double white bars, each enclosing a small white cross. Eight of the tribes indicated by the crosses are the Penobscots, Passamaquoddies, Malisits, Micmacs, Iroquois (Mohawks), Chippewa (eastern), Flatheads (probably the Algonkins or Tete de Boules on the upper St. Maurice River), and Ottawas. This leaves out of account

the Abenakis of St. Francis, who being well known to the Penobscots, might have been the ninth tribe represented by the crosses.

I hope, however, to secure at a subsequent visit a more critical explanation of the wampum with the help of the old men in the Mohawk country until as late as 1840.

Another article in the Heye collection which came from the Penobscots from the hands of a commercial collector is the finely carved cradle-board (Fig. 19). I learned the following story of this speci-

Fig. 19.—Carved Penobscot cradle-board. Heye Collection.

and a photograph. The date of this compact was not given, but the necklace is said to have been kept at Oldtown, the Penobscot village, as a record. This, indeed, may be one of the records made to commemorate the meetings which these northeastern tribes held every seven years

men from the Indians, the object having belonged to an old woman named Sisul, the oldest living member of the tribe, who is the source of the following legend.

"That cradle-board never was used by the maker because a very strange thing happened. This is the story, and it is a

true one of a long time ago. A man and his wife had lived for many years without children. At last they were made glad, for a child was to be born to them. The husband was so proud that he set to work to make a cradle-board as was the custom. But the cradle he made was to be finer than any hitherto seen. For months he labored, stained it with alder bark and carved it, front, back and sides. Nothing like it had been seen. Meanwhile he did nothing but think of his child that was to come, and so the proudest man in the village waited for his offspring. But his pride had overreached itself and he had to be punished. No child was born to him, but in its place a snake was found. This is how it happened and that cradle-board was never to be used by its maker."

F. G. S.

Fig. 20.—Penobscot Indian girl with bow and arrow.

SOME HURON TREATY BELTS.

Several visits which I made among the Huron Indians at Lorette, P. Q., near Quebec, some years ago, gave me the opportunity of studying the decorative art and manufactures of these interesting descendants of one of the most prominent tribes. One of the chiefs possessed a handsome belt of white wampum which commemorated some treaty of long ago. Inquiries into the subject, based largely upon the material in the Heye collection, have since resulted in the assembling of some interesting material on the subject.

The historic Hurons are now represented by two main bands, one in Oklahoma known as the Wyandots, the other at Lorette, while some few are to be found in Ontario, near Detroit. Both of the main bands seem to be increasing quite

rapidly. The Wyandots have increased from 251 in 1885 to 378 in 1905, and the Hurons of Lorette now number 478 as against 293 in 1890. Intermarriages with Algonkins of the Gatineau River, Abenakis of St. Francis, Malisits of Cacouna, and Montagnais of Lake St. John have, however, been quite frequent. The Hurons since they were first encountered by Champlain and the Jesuits, in what is now the Georgian Bay country in Ontario, have occupied an active place in the history of both the United States and Canada. The Iroquois at an early period began the devastation of their country until by 1650 eastern exiles was not much different in nature. The Iroquois continued to harass them even under the guns of Quebec, until as an old Huron woman declared, "My friend, the paths of our village ran with our blood."

As memories of these tumultuous days among the Hurons a few of the treaty belts of shell wampum beads woven on leather have been preserved to posterity.

The upper belt shown in Fig. 21 is of white shell wampum thirty-one inches long and four inches wide, with two human representations hand in hand in purple wampum. This was obtained from the

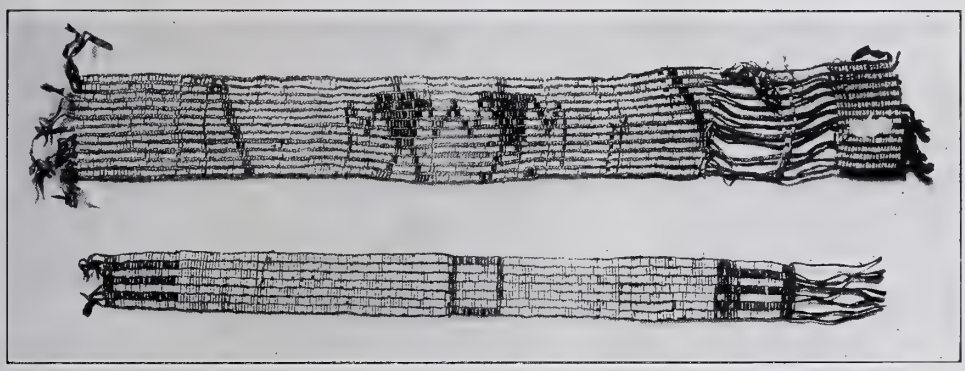

Fig. 21.—Huron wampum belts. Heye Collection.

the confederated tribes of the Hurons were broken and some driven westward to Lake Superior, while others sought refuge with the French Jesuits near Quebec. Many Christian missions had already been founded among them. The western exiles became known in history as the Wyandots. From point to point they pressed southwestward, encountering successively the Sac and Fox, and Sioux who brooked no intrusion into their range. After the varied vicissitudes of frontier life through Michigan, Ohio, Indiana and Illinois the Wyandots found a home in Kansas and later Oklahoma. The rough treatment they suffered developed their fighting qualities which earned for them a prominent share in the Indian conspiracies of Pontiac and Tecumseh. The career of the wife of a Wyandot chief in Oklahoma, and, while actual data is entirely lacking, appears to have been made in commemoration of peace between two peoples. The other belt, happily, is accompanied by more information which states that the central square represents the Huron nations; the purple stripes at the ends designate people and the white designates peace, meaning that the people of two nations, the Hurons and Iroquois, walk together in unity. This belt, which is twenty-six inches long and two and a half wide, was obtained from Atowa Tohonadiheto (an Iroquois) in 1903. It is said to have been presented by the Hurons to the Iroquois at a treaty in 1612 at the headwaters of the Ottawa River, Canada.

F. G. S.

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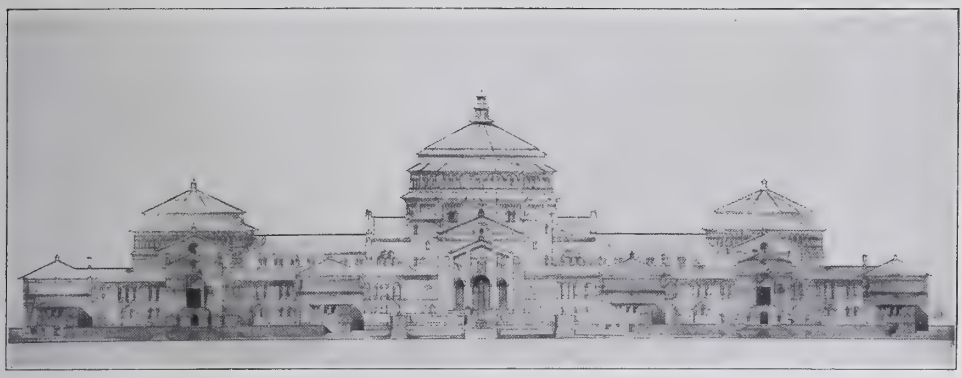

VOL. II PHILADELPHIA, JUNE, 1911 NO. 2

UNIVERSITY OF PENNSYLVANIA

THE MUSEUM JOURNAL

PUBLISHED QUARTERLY BY THE
UNIVERSITY MUSEUM

SECTION OF GENERAL ETHNOLOGY.

THE E. W. CLARK COLLECTION.

NEW ZEALAND.

THE most important acquisition made by the Section of General Ethnology in many years is the E. W. Clark Collection of ethnological specimens from the South Pacific Islands, which, as was announced in the December number of the JOURNAL, was presented during the present year by Mr. Herbert L. Clark. In this collection are specimens from many of the islands, but, for the purposes of the present paper, those objects only which come from New Zealand will be described and illustrated.

The first European to see the shores of New Zealand was the Dutch navigator, Tasman, who, in 1642, came in sight of the island and sailed along a portion of the eastern coast, but perceiving what he believed to be a hostile demonstration on the part of the natives on shore, he sailed away without attempting to make a land-

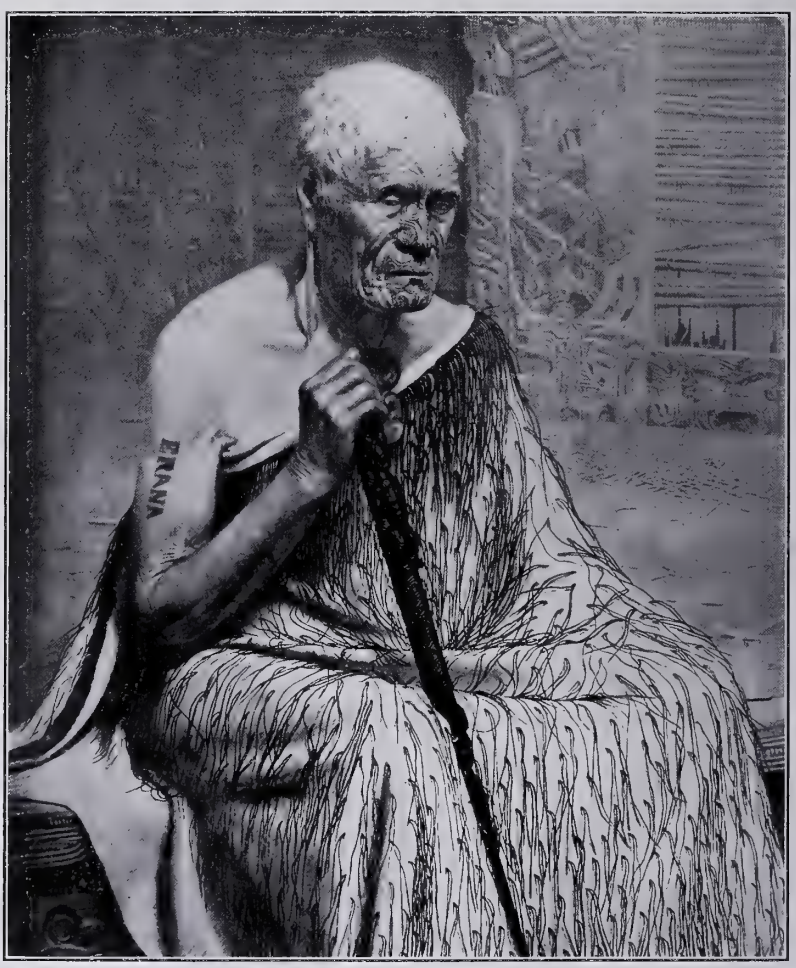

Fig. 22.—Maori man with tattooed face, wearing robe of native flax.

ing. The island was not again seen by Europeans until 1770, when Captain James Cook, then on his first voyage around the world, circumnavigated the land discovered by Tasman and proved it to be a pair of islands separated by a strait. Cook and his men were the first Europeans to set foot on the land, and we have the great navigator's own account of this memorable visit in the pages of his narrative.

Since the first observations made by a European on a people living in a different state of culture, and just emerged from the unknown, have an interest altogether different from subsequent impressions, Cook's account of the New Zealanders as he saw them is quoted here at some length.

"The stature of the men in general is equal to the largest of those in Europe: they are stout, well-limbed, and fleshy; but not fat, . . . they are also exceedingly vigorous and active; and have an adroitness and manual dexterity in an uncommon degree, which are discovered in whatever they do. I have seen the strokes of fifteen paddles on a side in one of their canoes made with incredible quickness, and yet with such minute exactness of time, that all the rowers seemed to be actuated by one common soul. Their color in general is brown; but in few deeper than that of a Spaniard who has been exposed to the sun; in many not so deep. The women have not a feminine delicacy in their appearance, but their voice is remarkably soft; and by that, the dress of both sexes being the same, they are principally distinguished: they have, however, like the women of other countries, more airy cheerfulness, and a greater flow of animal spirits, than the other sex. Their hair, both of the head and beard, is black, and their teeth extremely regular, and as white as ivory: the features of both the sexes are good; they seem to enjoy high health; and we saw many who appeared to be of a great age. The dispositions both of the men and women seemed to be mild and gentle; they treat each other with the tenderest affection, but are implacable towards their

Fig. 23.—Carved tail piece of a Maori canoe.

enemies, to whom, as I have before observed, they never give quarter. It may, perhaps, at first seem strange, that where there is so little to be got by victory, there should so often be war; and that every little district of a country inhabited by people so mild and placid should be at

enmity with all the rest. But possibly more is to be gained by victory among these people than at first appears, and they may be prompted to mutual hostilities by motives which no degree of friendship or affection is able to resist. It appears by the account that has already been given of them, that their principal food is fish, which can only be procured upon the sea-coast; and there in sufficient quantities only at certain times: the tribes, therefore, who live inland, if any such there are, and even those upon the coast, must be frequently in danger of perishing by famine. Their country produces neither sheep nor goats, nor hogs, nor cattle; tame fowls they have none, nor any art by which those that are wild can be caught in sufficient plenty to serve as provision. If there are any whose situation cuts them off from a supply of fish, the only succedaneum of all other animal food, except dogs, they have nothing to support life but the vegetables that have already been mentioned, of which the chief are fern-root, yams, clams, and potatoes; when by any accident these fail, the distress must be dreadful; and even among the inhabitants of the coast, many tribes must frequently be reduced to nearly the same situation, either by the failure of their plantations, or the deficiency of their dry stock, during the season when but few fish are to be caught. These considerations will enable us to account, not only for the perpetual danger in which the people who inhabit this country appear to live, by the care which they take to fortify every village, but for the horrid practice of eating those who are killed in battle; for the hunger of him who is pressed by famine to fight will absorb every feeling and every sentiment which would restrain him from allaying it with the body of his adversary. It may, however, be remarked that if this account of the origin of so horrid a practice is true, the mischief does by no means end with the necessity that produced it: after the practice has been once begun on one side by hunger, it will naturally be adopted on the other by revenge. Nor is this all; for though it

Fig. 24.—House post.

may be pretended by some who wish to appear speculative and philosophical, that whether the dead body of an enemy be eaten or buried is in itself a matter perfectly indifferent; as it is, whether the breasts or thighs of a woman should be covered or naked; and that prejudice and habit only make us shudder at the viola-

tion of custom in one instance, and blush at it in the other; yet leaving this as a point of doubtful disputation, to be discussed at leisure, it may safely be affirmed that the practice of eating human flesh, whatever it may be in itself, is relatively,

Fig. 25.—House post.

and in its consequences, most pernicious; tending manifestly to eradicate a principle which is the chief security of human life, and more frequently restrains the hand of murder than the sense of duty, or even the fear of punishment.

"Among those who are accustomed to eat the dead, death must have lost much of its horror; and where there is little horror at the sight of death, there will not be much repugnance to kill. A sense of duty, and fear of punishment, may be more easily surmounted than the feelings of nature, or those which have been engrafted upon nature by early prejudice and uninterrupted custom. The horror of the murderer arises less from the guilt of the fact than its natural effect; and he who has familiarized the effect will consequently lose much of the horror. By our laws, and our religion, murder and theft incur the same punishment, both in this world and the next; yet, of the multitude who would deliberately steal, there are but very few who would deliberately kill, even to procure much greater advantage. But there is the strongest reason to believe that those who have been so accustomed to prepare a human body for a meal, that they can with as little feeling cut up a dead man as our cook-maids divide a dead rabbit for a fricassee, would feel as little horror in committing a murder as in picking a pocket, and consequently would take away life with as little compunction as property; so that men, under these circumstances, would be made murderers by the slight temptations that now make them thieves. If any man doubts whether this reasoning is conclusive, let him ask himself whether in his own opinion he should not be safer with a man in whom the horror of destroying life is strong, whether in consequence of natural instinct unsubdued, or of early prejudice, which has nearly an equal influence, than in the power of a man who, under any temptation to murder him, would be restrained only by considerations of interest; for to these all motives of mere duty may be reduced, as they must terminate either in hope of good or fear of evil. The situation and circumstances, how-

ever, of these poor people, as well as their temper, are favorable to those who shall settle as a colony among them. Their situation sets them in need of protection, and their temper renders it easy to attach them by kindness; and whatever may be

Fig. 26.—Carved paddle blade.

said in favor of a savage life among people who live in luxurious idleness upon the bounty of nature, civilization would certainly be a blessing to those whom her parsimony scarcely furnishes with the bread of life, and who are perpetually destroying each other by violence as the only alternative of perishing by hunger.

"But these people, from whatever cause, being inured to war, and by habit considering every stranger as an enemy, were always disposed to attack us when they were not intimidated by our manifest superiority. At first, they had no notion of any superiority but numbers; and when this was on their side, they considered all our expressions of kindness as the artifices of fear and cunning, to circumvent them and preserve ourselves; but when they were once convinced of our power, after having provoked us to the use of our fire-arms, though loaded only with small-shot, and of our clemency, by our forbearing to make use of weapons so dreadful except in our defence, they became at once friendly, and even affectionate, placing in us the most unbounded confidence, and doing everything which could incite us to put equal confidence in them. It is also remarkable, that when an intercourse was once established between us, they were very rarely detected in any act of dishonesty. Before, indeed, and while they considered us as enemies, who came upon their coast only to make an advantage of them, they did not scruple by any means to make any advantage of us; and would, therefore, when they had received the price of anything they had offered to sell, pack up both the purchase and the purchase-money with all possible composure, as so much lawful plunder from people who had no view but to plunder them."

Later in his narrative, describing the custom of tattooing which in New Zealand reached a development unequalled in any other part of the world, Captain Cook makes the following remarks.

"The faces of the old men are almost covered with these marks; those who are very young, black only their lips, like the women; when they are somewhat older,

they have generally a black patch upon one cheek and over one eye, and so proceed gradually, that they may grow old and honorable together. But though we could not but be disgusted with the horrid deformity which these stains and furrows produced in the 'human face divine,' we could not but admire the dexterity and art with which they were impressed. The two were, upon a close examination, found to be alike."

The practice of tattooing the face with lines and patterns of a special type is so characteristic of the Maoris, as the natives of New Zealand are called, that it marks them off from other peoples of the Pacific more strongly than their natural physical characteristics and even more than their

Fig. 27.—Carved heads of wooden staves. The weapon here illustrated is called the tiaha and its use was governed by rules analagous to those for broadsword exercise.

marks upon the face in general are spirals, which are drawn with great nicety, and even elegance, those on one side exactly corresponding with those on the other. The marks on the body somewhat resemble the foliage in old chased ornaments, and the convolutions of filigree-work; but in these they have such a luxuriance of fancy, that of a hundred, which at first sight appeared to be exactly the same, no habits with regard to dress and ornament. The object of such an operation, which must have been very painful, has been the subject of much discussion. Among the suggestions that have been made, the desire for embellishment and to obliterate by artificial lines the markings of age, probably contain elements of truth, but it is clear that there were other motives of more far reaching significance. Wil-

Fig. 28.—Carved blade of Maori tiaha.

liam Ellis, who spent some years as a missionary in the South Pacific during the early part of the nineteenth century, says that the pattern thus produced upon the face served to distinguish the members of one clan from those of another, that is to say, each clan had its own pattern which was invariably applied to the faces of the men. It was thus analogous to the stripes of different color on the tartans of the Highland clans. It is not unnatural that a warlike people, among whom feuds were frequent, should find it important to bear upon their persons some distinguishing mark by which each man might be recognized by his fellow clansmen in battle, and no mark could serve the purpose better than a design indelibly tattooed upon the face. However, the regularity and symmetry of the lines and the intricacy of the pattern always employed shows that they were not indifferent to embellishment in this respect.

The dwelling house of the Maoris, *whare* (pronounced wharry) was a framed structure of wood covered with thatch and for the most part without ornament. The fortified village or *pa* was, on account of the frequent warfare and danger in which the population lived, more common than the unfortified village, *kinga*. In either type of village was erected a structure of considerable dimensions built of wooden planks, covered with elaborate carving and called *whare maire*. This was the council chamber and guest house of the village. A pair of posts from such a house is shown in Figs. 24, 25. In these examples is seen to good advantage the characteristic ornament of a Maori house. The house of the chief, and especially the house in which his property was stored, a kind of arsenal, was likewise elaborately carved after the same fashion.

The Maoris took great pride in navigation and the canoe was not only an object

of necessity, but one of their most prized possessions. The war canoes especially, of which hardly a perfect example remains, were admired by the early visitors to New Zealand as much for their wealth of ornament as for their sea-going qualities. Cook mentions having seen one 108 feet in length. Such a canoe was constructed out of a single tree and every step in the process was accompanied by fitting ceremonies. First the tree was felled to the accompaniment of a song prescribed by a tradition. It was hollowed out by means of fire and the stone adze, for the Maoris had no metals. The laying of the keel, the placing of the ornaments and the launching were all attended with religious ceremonies and festivals. The ship builders formed a caste by themselves with special privileges, and even the gods were said to build ships and undertake dangerous voyages.

All races of men have some story to tell about their own origin or early migration, but that told by ancient Maori tradition is one of the few that has got itself accepted by men of science as a reliable record. This tradition is a favorite theme of Maori songs, which tell how the ancestors, fleeing, as a result of civil war, from their old home in a half mythical land called Hawaiki, built a fleet of canoes and launched upon the ocean. After a very long journey and great sufferings, they landed at New Zealand. Tradition gives the names of the canoes in which the voyage was made and tells how the seeds of the sweet potato and the gourd were placed on board as well as the sacred red paint. It also tells of storms encountered that scattered the fleet and how the daring fugitives were assailed by doubt as to whether they should sail east or west; how there was mutiny among the crews; and how they halted at various small islands to repair their canoes as they went along, until, exhausted and starving, a remnant of the expedition reached New Zealand. The different tribes trace their descent from the different canoes and they point out the exact spot where each crew landed.

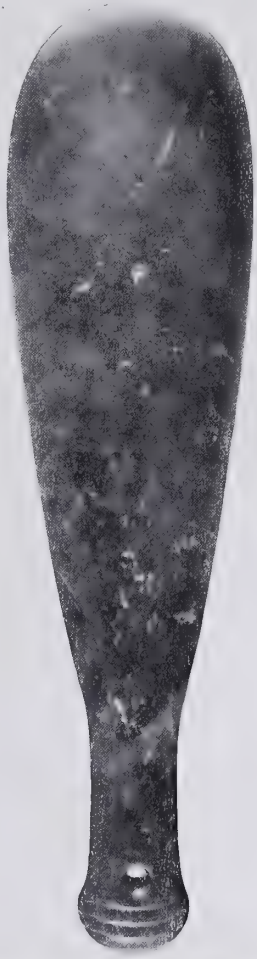

Fig. 29.—An example of the *mere* or chief's club of green jade.

In the beautiful land of which they thus became the inhabitants, the Maoris found already provided for them a plant peculiarly adapted to their needs for the manufacture of clothing which, with industry and artistic skill, they wrought in the course of time into cloths of great

beauty and fineness of texture, and garments of wonderful variety. This plant was the New Zealand flax, which was carefully cultivated by the Maoris and its fibre, prepared by their ingenious methods for the finer cloths, was as soft and lustrous as silk. The art of weaving was considered so important that in each community a specially constructed house called a *whare pora* was set aside for the instruction of pupils, who were initiated into its mysteries with secret rights conducted with great solemnity. After the young woman had graduated from the *whare pora* she was mistress of her art and there was nothing which she did not know about weaving, but in the exercise of that art certain forms and ceremonies peculiar to her calling must be observed throughout her life. Any omission on her part in this respect would cause her to lose all memory of what she had been taught in the *whare pora.*

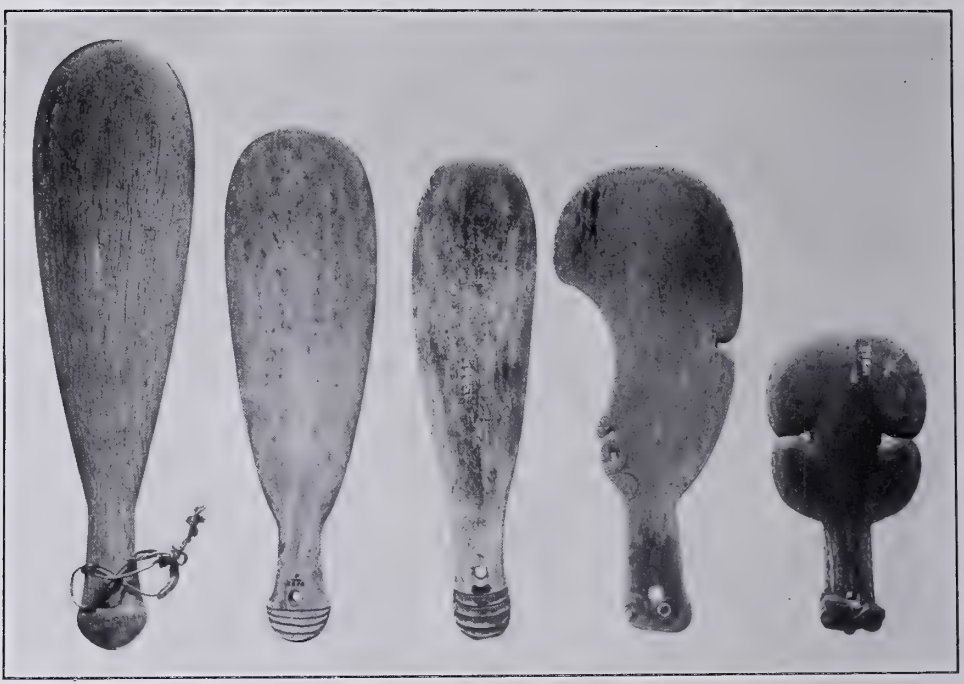

Fig. 30.—Clubs of polished whalebone.

WEAPONS.

Being frequently engaged in warfare, a profession which was considered most honorable and to which all men were carefully trained, an armory was an essential part of the Maori's equipment. Without knowledge of metals, they were dependent for weapons of offense and defense on such materials as nature provided. These were hard, tough woods, capable of taking a high finish, the bones of the sperm whale and the hard fine grained stones which the country afforded, including the much prized *pounamu* or jade.

The weapon always carried by persons of distinction, which served also as a sign of rank, was the *tiaha,* which consisted of a staff of very hard wood, about five feet

long, carefully shaped and polished throughout the entire length, except at the head, which was carved in the manner shown in Fig. 27. The rest of the weapon was either polished, or, in rare cases, carved throughout the entire length, as the specimen shown in Fig. 27, No. 1. The other end of the same specimen is shown in Fig. 28. Such a carved *tiaha* would shape of the weapon always remained the same: at the point where it was grasped by the hand it was round, and the other end took the form of a blade. Like certain swords of European tradition, the *tiaha* was an oracle to its owner, possessing great powers in the way of augury.

Another important class of weapons was called *patu,* a kind of short club

Fig. 31.—Carved wooden dancing clubs.

be carried by a great great chief as his insignia. The *tiaha* was also indispensable to the Maori orator, who held it in his hand as he delivered his speech. As a fighting weapon the management of the *tiaha* was studied and practiced with as much care as that given by the expert swordsman to the mastery of his blade. It had its traditional rules and usage, with various guards and points. The carried in the belt. The greatest weapon of this class was the *mere,* a club with a flat blade made of the precious jade of New Zealand. This material, it appears, was obtained with great difficulty and tradition ascribes an extraordinary value to a piece that was suitable for a chief's *mere.* Around certain famous *meres* which became celebrated on fields of battle, Maori history, as related in the songs

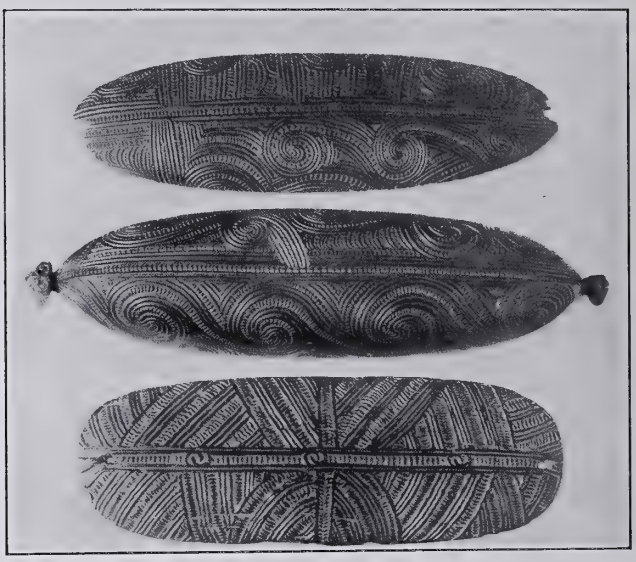

Fig. 32.

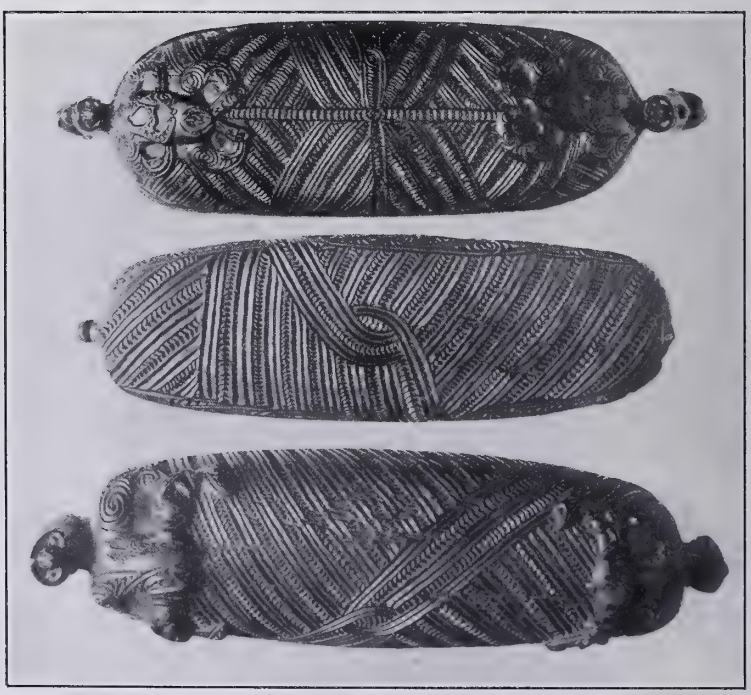

Fig. 33.

Figs. 32 and 33.—Carved wooden boxes.

Fig. 34.—Carved wooden box.

and ballads of the people, seems very largely to center. The renown of such *meres* was like that of certain swords and battle-axes used by the heroes of European romance. The stone from which they were made is one of the hardest known to lapidaries, but, nevertheless, it was shaped with great skill and wrought into an object of beauty by the New Zealand craftsman. A very fine example of this famous weapon is shown in Fig. 29. This specimen is 16½ inches in length.

Fig. 35.—Carved wooden box.

Another form of *patu* was made from a fine grained basaltic rock, and other forms were made from the bone of the sperm whale (Fig. 30). One of these was a peculiar fiddle-shaped club with a short handle, called *kotiae* (Fig. 30, No. 5).

Still another form of *patu* was the curved weapon made either of bone, as in Fig. 30, No. 4, or wood, as in Fig. 31, Nos. 1, 2 and 3. This weapon, often beautifully carved, was much used in the dances, where it was brandished in the hand.

CARVED BOXES.

The skill of the Maori woodcarver was frequently displayed to great advantage and perfection in carved wooden boxes. These were used for holding *meres,* the feathers used for decorating the hair on great occasions or valuable possessions of any description.

THE HEITIKI.

Captain Cook, in common with all the early visitors to New Zealand, mentions the *heitiki* as the characteristic personal ornament of the Maori. All of them noticed that each *heitiki* was regarded with great affection by its owner. In fact, it was one of the most prized

possessions, for, in addition to the amount of labor and skill which was required to shape the object from jade, it was associated with the ancestral history of the owner, being handed down from generation to generation, as a family heirloom. The shape of the *heitiki* was always that of a grotesquely conventionalized human figure and the material was almost always jade. It was suspended round the neck by means of a plaited cord of flax. One end of the cord has a piece of bird bone attached which is passed through a loop at the other end by way of fastening. The eyes are sometimes decorated with rings of haliotis shell inlaid in the stone. The *heitiki* was worn about the neck in remembrance of dead relatives, by each of whom it had in turn been worn. A fine specimen in the Clark Collection is shown on the cover of this JOURNAL. It was brought from New Zealand by Midshipman Burr, of the "Discovery," one of the two ships of Captain Cook's third voyage around the world. The specimen remained in the family of Midshipman Burr until it became the property of the University Museum. It measures four inches in length and is carved out of a beautiful green jade.

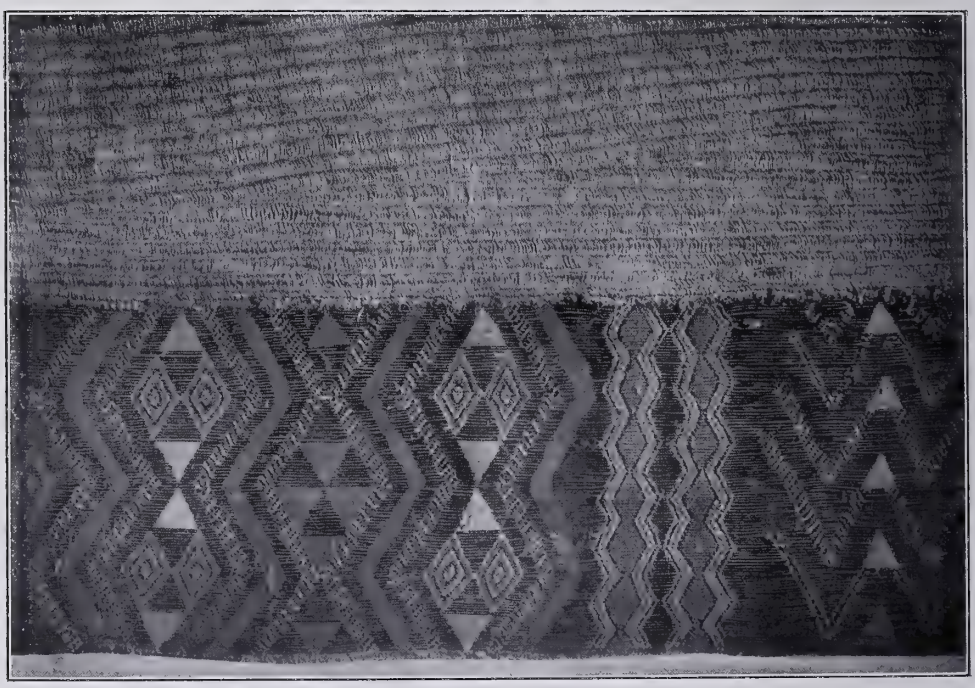

Fig. 36.—Detail of the border of a Maori robe woven from native flax

SOME EAST AFRICAN TRIBES.

THE Museum has recently acquired, through purchase, a collection of photographs representing several of the tribes in British East Africa.

The coast of that country, as is well known, is occupied by the Swahili, a people composed of a mixture of arab and negro tribes and professing the Mohammedan religion. The Swahili have been traders and slave hunters in time past, and in the course of their expeditions and slave raids into the interior have given their language a wide diffusion, until it has become a kind of lingua franca throughout a considerable portion of the protectorate.

South of Mombasa, and slightly in the interior, are the Anika, who are between the Swahili of the coast and the Akamba of the farther interior. The two last tribes are of pure Bantu stock. The religion of the Anika is not Mohammedan, but characteristic of the eastern Bantus. The hyena is the totem of this tribe. They regard it as their ancestor and severe penalties are attached to killing it. The Akamba are skilled in iron working and in the manufacture of spears. They are, however, a peaceable folk, devoted to agriculture and the care of their herds.

The warrior tribe, the Masai, long known by their semi-nomadic and predatory habits to their neighbors in east Africa, have made a great impression on the civilized world, but it appears they are doomed to extinction, for, unlike the neighboring tribes whom they have intimidated so long, they are quite incapable of adapting themselves to the changed conditions of existence which has come in with the Europeans. The only occupations to which they will condescend are tending their herds of cattle, which they move from place to place over their wide stretches of grazing land, and the prosecution of warfare upon their neighbors, especially the Akamba and Akikuyu. The last named tribe is one of the most interesting in British East Africa. The best and most complete account of the Akikuyu is to be found in that excellent study of East African ethnology "With a Prehistoric People," by Mr. and Mrs. W. Scoresby Routledge, published in 1910, a book which supplies almost the only available information about this little known people. The following quotation may serve to indicate the kind of impression made upon the authors by this untaught and isolated tribe.

"In disposition the Akikuyu are naturally cheerful, merry, loquacious, and laughter-loving, soon forgetting their troubles and lacking the spirit of vindictiveness; they have a great sense of justice, and endorse the infliction of the severest punishment if they know they are in the wrong.

"They are naturally polite in their intercourse with one another, and a very definite code of good manners exists. It is the custom for women and children to stand aside for warriors to pass on the path, but the warrior will always yield the road to an old woman. The order kept at all functions is very striking. Even the children, though never harshly treated or spoken to, behave considerately and courteously; very differently from the little European wild beasts who are permitted by their parents to conduct themselves in such a way as to render life a scourge to all the other passengers on board the mail steamers to East Africa.

"The custom of spitting on an object in order to secure good luck is found amongst the Akikuyu. This habit exists amongst our own lower orders in the custom of spitting on a coin.

"To spit upon a person or thing is also an expression of good-will. The blacksmith spits upon the sword he has forged before handing it over to the owner; so, too, courtesy demands that a man should spit in his hand before offering it to a friend, and the female visitors spit on the newly-arrived youngster as a sign of welcome."

Fig. 37.—Group of Akikuyu men.

The Akikuyu inhabit the mountainous country around Mt. Kenya. They are peaceable and devoted to agriculture. They possess goats and sheep, but farming is their principal mainstay. Custom prohibits them from eating wild game, although the flesh of the sheep and the goat is relished. Fish is declared by custom and tradition to be unfit for food and the person who eats it becomes unclean. In fact, the food supply is obtained entirely from the products of agriculture, together with the flesh and milk of their herds and flocks. A poor man lives with one wife and occupies a single hut. The rich man's household consists of eight or ten huts, one for each wife, since each wife is entitled to a house of her own.

In the collection of photographs to which reference has been made are several which appear without doubt to portray the Akikuyu.

One of these photographs, shown in Fig.

Fig. 38.—A Masai warrior with shield and iron spear. The point of the spear when not in use is protected by a pad. The headdress is made of a lion's mane.

37, represents a group of Akikuyu men. It shows the single cloak made of goat-skin and fastened over the shoulder, the quills that are worn in the cartilage of the ear, the rings or plugs that are inserted in the lobes, and the cap made from the goat's stomach, which is sometimes worn on the head. It also shows three distinct methods of treating the hair among the men. In the figure at the left the head has been shaved. In the one at the right, standing, the hair has been twisted with shreds of bark into little cords. When these have been formed over the entire head, they are parted on a line passing from ear to ear over the crown. All of the cords in front of this line are gathered forward and their ends whipped together to form a pendant which hangs over the middle of

Fig. 39.—Anika girl with water jar.

Fig. 40.—Akikuyu warrior with shield and iron spear. The dark plumes of the vulture stripped from the vanes of the feathers in long curls are whipped to the tufts of the hair.

the forehead. The whole is then anointed with red ochre mixed with tallow. The commonest way of wearing the hair among the men is seen in the other individuals in the group. This consists simmirably the method of standing at ease with one foot crossed over the other, and also the practice of sitting on the heels. Perhaps the most pleasing method of hair dressing in vogue among the men is that

Fig. 41.—Two Akikuyu women.

ply of having it lengthened by twisting it up into tufts with shreds of bark to any desired length, giving the hair a ropy appearance which produces a striking effect. The same photograph shows adseen in the young warrior in Fig. 40. Taking the long, dark plumes of the vulture, and, stripping the vanes from the stem, they whip the curling bands of feathers thus obtained to all the tufts

Fig. 42.—A group of Akikuyu maidens.

of hair on the crown of the head. The head is then anointed with mutton fat and red ochre, in such a way that the bright black feathers contrast with the colored ointment and harmonize with the color of the skin.

With the women, hair dressing is a much simpler matter. Young women have their heads shaved with the exception of a certain area on top. As they grow older the tuft is made smaller until among the oldest women the entire head is shaved.

The costume of men and women alike is carefully prescribed by custom. The garments seen in the illustrations are made of goat skin. Cowrie shells and beads are extensively worn by the women by way of ornaments. For both sexes every age and every occasion has its corresponding dress and ornaments. Several of the women seen in the photograph, Fig. 56, are decorated about the abdomen by means of scarification.

The supreme event in the life of every individual is the entrance into manhood or womanhood, which is made with elaborate ceremonies of initiation.

The interesting group in Fig. 42 seems to portray girls during the period between initiation and marriage. The fringed head bands and the painted pattern on the legs of the girl at the left appear to be emblematic of this condition of life.

Fig. 43.—A group of Akikuyu women.

The iron working of the Akikuyu, admirably described in the book referred to, presents an interesting illustration in the history of metallurgy. It is a very primitive practice and stands very close to the beginning of man's knowledge of metal. The ore is all gathered from the surface and consists of finely divided particles of magnetite, the products of disintegration. The winning of this ore is the work of women and children. It is obtained by washing out the earthy material and concentrating the iron bearing sand by means of water, just as the gold prospector obtains the free particles of gold in a pan. After this the ore is placed between layers of charcoal in a primitive furnace and reduced by means of an equally primitive

Fig. 44.—Akamba women.

Fig. 45.—Akamba warrior with bow and arrow.

bellows. From the metal thus reduced the blacksmith, who is the most skillful craftsman among the Akikuyu, fashions such articles as spears, arrow heads, axes, wire, chains and personal ornaments, as well as the tools used in making these articles. The blacksmith's fee for making a spear is a goat, the goat being the ordinary medium of exchange and unit of value. The customer, however, always supplies the materials, that is to say, the lumps of iron, the charcoal and the beer, for custom prescribes that no blacksmith could execute a job without this last commodity, which is brewed from the juice of the sugar cane.

The production of iron is confined to one locality which seems to be surrounded by a great deal of secrecy.

The blacksmith may be called the only skilled craftsman, but pottery making and basket weaving are among the less accomplished industries of the tribe.

No native drawings have been found in Kikuyn land, but a great deal of artistic taste is shown in clothes, personal ornaments and the decorations of the dance shields.

Young girls choose their own husbands, but in each case the chosen man pays her father a certain number of goats. The price fixed by custom for a good wife is thirty goats or thirty times as much as a good iron spear.

The religious practices of the British East African tribes in general do not include temples or idols of any description. Nevertheless, religious observances possess certain strongly marked characteristics. Among the Akikuyu, these observances, according to the Routledges, depend upon the belief in a supreme God, to whom they address their prayers and make their sacrifices of goats. This divinity to whom they pray is called N'GAI and appears to be very much like the Wakonda of certain tribes of American Indians. He lives exalted and alone on Mt. Kenya and yet he is addressed also in the sun and in trees and in other objects of nature which inspire admiration and awe. Anything that is mysterious or beyond comprehension is called N'GAI. In fact, N'GAI, like Wakonda, seems to be the mysterious and invisible force that is back of things generally and that animates all nature.

A secret society exists within the tribe in which the principal rite seems to be the worship of a snake—a practice which seems to have nothing to do with the orthodox religion.

The medicine man combines the offices of physician, prophet and to some extent priest. He knows how to find out what is determined by fate and how to alter that determination. He can explain the causes of everything, including disease and misfortune. These are the work of evil spirits whose angry moods can be pacified only by rites which the medicine man knows how to prescribe. The services of the medicine man may be employed with equal propriety to cure the employer or to injure the employer's neighbor. The medicine men are said to be honest men who believe in the high position and dignity of their profession and in the efficiency of their medicines. There are said to be about five to every thousand of the population.

Unlike the Masai, the Akikuyu are adaptable and seem to furnish the elements out of which a permanent native population may be developed under European control and subject to European laws and regulations. Industrious and peaceable and farmers by tradition and profession it seems very probable that they will become more and more important as a factor in the economic progress of East Africa.

DAHOMEY SONGS.

An unusual opportunity for adding a series of west African native songs to the Museum's collection of primitive music presented itself recently when the services of a young native from the Yŏruba country, a part of Dahomey, were secured. Aside from an interesting personality possessed by Inquátwa, as our Dahomey man is called, which enabled the museum in collaboration with the Department of Anthropology to make extensive use of his knowledge of Dahomey castes, secret societies and economics, some score of war songs, love songs, nature songs, wedding dance songs, lullabys, tom-tom and zanza (keyboard) tunes were recorded by means of the phonograph to be transcribed and presented at a later date. Inasmuch as no music from this particular region has been published, this collection comes in very advantageously.

The tom-tom or drum tunes represent an interesting phase of African music. These, it seems, form a certain type of amusement among the men of a village, much as in this country people whistle or play mouth organs or banjos. The drumming is punctuated at intervals with yells and snatches of song. Another type of African lyric illustrates the deep figurative similes and parable speech so characteristic of native negro literature.

WEDDING DANCE SONG.

Wúdyū, wúdyū, awá.
Joining, joining! [Wedding!]
Don't fail to make us happy.
It is commanded [according to the faith].
Hand on hand, forever they are [the bride and groom].

Wúdyū, wúdyū, awá.
Joining, joining!
Raise your spirits!
They are forever [the bride and groom],
As true as nature.

Wúdyū, wúdyū, awá.
Joining, joining!
Stand ye all around.
Don't waste any possible pleasure,
On such an occasion as this.
Wúdyū awá, wúdyū, wúdyū awá, wúdyū.

A characteristic feature of all classes of Dahomey songs is the endless dwelling on the main theme and iteration of the leading phrase, together with frequent repetition of meaningless words or syllables.

The following is a translation of one of the favorite war songs.

"Our people have no equal.
Our equal cannot be found.
Drink ye chili.
We have the head.
It is a fair deal.
There is no mercy.
Ye búya!"

The chili mentioned in this song is a wine made from the conquered chief's brains.

Supplementary information on some of the African musical instruments in the Museum collection was volunteered by Inquátwa. During all the meetings students from several of the advanced courses in the department attended to witness and practice the methods of field research.

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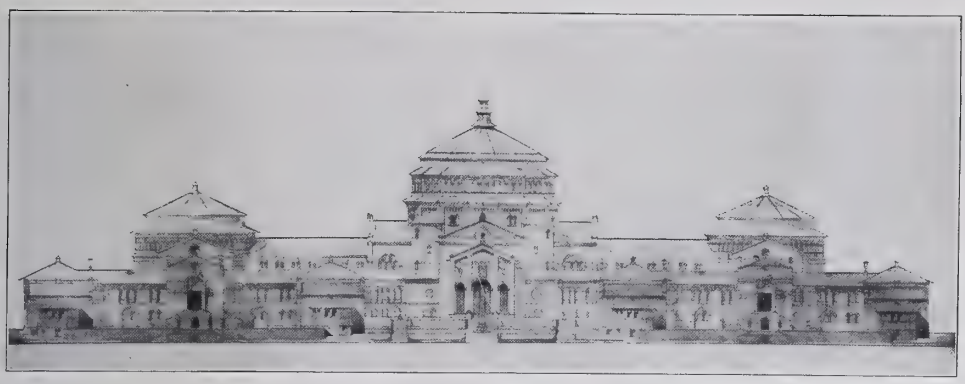

VOL. II PHILADELPHIA, SEPTEMBER, 1911 NO. 3.

UNIVERSITY OF PENNSYLVANIA

THE MUSEUM JOURNAL

TLINGIT MASK, HEYE COLLECTION

PUBLISHED QUARTERLY BY THE
UNIVERSITY MUSEUM

THE MUSEUM AND THE SCHOOLS.

THE management desires to extend the educational influence of the Museum by a plan for systematic participation in the work of the schools of Philadelphia. The first step towards the realization of this plan is an invitation issued, in co-operation with the Board of Education, to the principals and teachers to bring their classes to the Museum in order that they may use the collections and the lectures that will be provided in connection therewith to illustrate those studies upon which they may be engaged relative to the history of man, and those that are concerned with the various peoples of the world. This invitation is extended in the firm belief that the observations which may be made by children while visiting the Museum under competent guidance and good instruction will give them a more faithful notion of the world's peoples than they can acquire from books alone, and will give greater zest to their reading. The impressions received from such observations are lasting and they serve the purpose of refreshing and stimulating the pupil to further observation and inquiry. The influences thus brought to bear on the young people are of the most humanizing character. The immediate result is to lighten the task of the schoolroom for teachers as well as for pupils and the ultimate result is to broaden the children's outlook upon the world and its inhabitants.

For the lower grades of the public schools the games and playthings of the American Indians and everything pertaining to the life of Indian children are used for purposes of illustration. The higher grades are shown how the different peoples of the world live and how the human race has lived in time past and at different stages of its development.

In case it may be the desire in individual instances to concentrate upon any given group of people or period of history each principal and teacher is asked to specify with regard to the particular phase of culture or the particular people about which the classes should be informed.

The toys, games, pastimes, arts, industries, the occupations in peace and war, the dress, ornaments and dwellings will be illustrated by the actual objects used in these several connections by the world's peoples, both ancient and living, and by lantern slides.

A special feature of the children's afternoons in the Museum will be the talk illustrated by means of the lantern, in the auditorium of the Museum. Lecturers specially trained and qualified to address children will be on hand on these occasions and will explain to the classes in the simplest and most direct language the subjects chosen for illustration.

BABYLONIAN SECTION.

A MAGICAL SKULL.

A UNIQUE object is contained in the Museum collections from Nippur —a human skull the surface of which is inscribed with a magical text. The skull is well preserved despite the fact that it has been broken into many pieces, happily well put together by the Museum's experts. Unfortunately the text is too much worn to allow more than a few words to be deciphered. Among these can be read "spirit," "lilith," "thou, spirit!", so that we are justified in supposing that the inscription is of the same magical order as that which appears in the magical bowls from Nippur, some of which have been described in previous numbers of the JOURNAL. A few names appear; one of them is a Mordecai ben Saul, a good Jewish name. The other

two names are Persian; one Gaspar is of interest as related to the Gaspar (Caspar, Jaspar) of the legend of the Three Wise Kings.

The use of a skull opens up some interesting vistas in magical arts. The human head and like gruesome objects are part of the common apparatus of the necromancer down to our own time. It represents his connection with and power over the spirits of the dead; gives him as it were a material *point d'appui* for his art. But it is a sacramental link not only with the dead but as well, by an easy extension of idea, probably based on primitive animism, with the world of spirits, especially those which are noxious. Hence the natural use of dead men's bones in the witches' brew. It is more difficult to understand the use of such uncanny things in the practice of love-charms; yet in the Greek erotic incantations the same objects are used, as in Theocritus' second Idyll, while an Arabic charm prescribes among the components of a philtre a piece of a broom taken from a cemetery,—making a rather disgusting love-potion! But a love-charm involves the incantation of nefarious spirits, of Hecate and her company, and so makes use of these animistic links with the spirit-world.

One particular phase of skull-magic is the art of the "speaking head," a human skull, which, properly prepared and enchanted, could utter oracles by its mouth. The Talmud has a reference to this art of "asking" a skull.* And the Sabians, an esoteric heathenish sect which survived in northern Mesopotamia till late in the Christian era, had, according to the *Fihrist* and other Arabic authorities, elaborate rites for the evoking of these horrible oracles.† The modern necromancer's skull may be a reminiscence of those obsolete rites. Skulls appear to have been used also in the Græco-Roman sorcery.*

It may be observed that the skull has been regarded, among various peoples, as especially the seat of life. Probably this belief was due to the observation of the extraordinary durability of the skull, which, as palæontology shows, may last intact for millenniums. For the same reason certain vertebræ have been regarded as the connecting link between the body and the departed soul. Among the ancient Arabs the word for skull is also used of the soul,† and Dr. Speck informs me that the North American Indians preserve the skulls of the animals of the chase with the object of their easy reincarnation.

But it is through another category that we can best explain our skull and its magical inscription. It falls into that class of magic which is preventive of the evil eye, a large category which includes malicious spirits as well as human beings. Against this terror, one of the chief prophylactic agencies was the use of things horrible or obscene—as though the possessor of the evil eye had more sensibility than the user. The same idea underlies the grotesque and repellent funeral rites of primitive man, at least according to one school of anthropologists. Or is the practice a kind of homeopathy?

James of Edessa tells how the heathen Syrians used the dried human head as a prophylactic,‡ and the ancient Taurians, according to Herodotus, and some Caucasian tribes, employed the skulls of their

Sanhedrin, 65 b.

† See Chwolson, *Die Ssabier und der Ssabiismus*, ii, 150.

* Abt, *Die Apologie des Apuleius*, 141.

† Wellhausen, *Reste des arabischen Heidenthumes*, 161, 164.

‡ Robertson Smith, *Religion of the Semites* 362.

enemies in the same way.* In Italy a tiny skull-talisman is worn as an atropaic against the Jettatura or evil eye,† just as a skeleton-talisman is also regarded as efficacious.‡ In the same way our skull with its inscription, both sign and charm, was regarded as a potent deterrent to the evil eyes of man and spirit.

JAMES A. MONTGOMERY.

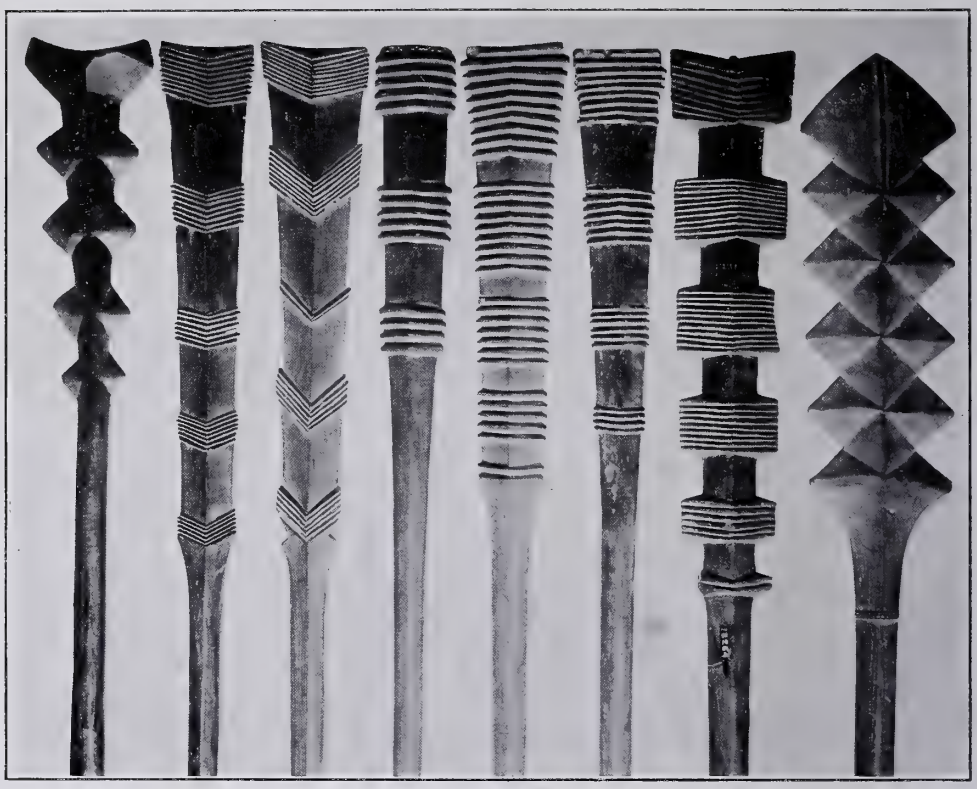

FIG. 46.—Samoan State Clubs.

SECTION OF GENERAL ETHNOLOGY.

THE E. W. CLARK COLLECTION.

POLYNESIA.

AMONG the objects belonging to the same group and to the same collection as those from New Zealand, which were described and illustrated in the June number of this journal, are also some weapons and implements from Samoa, Hervey Islands, Austral Islands, Tonga, and one most interesting club from the Marquesas, which will here be brought to your attention.

The islets mentioned above all belong, together with New Zealand and others, to the Polynesian group of the South Pacific, and to be able to duly appreciate the beautifully shaped and carved war-clubs, paddles, and adzes, which are here illustrated, it will be necessary to bear in mind some few facts about the people to whom they once belonged.

* Seligmann, *Der böse Blick*, ii, 141. † *L. c.*

‡ Elworthy, *The Evil Eye*, 340.

Nearly all the islands on which they live are small. Some of them are mountainous with lofty peaks rising above the clouds, and, on account of their volcanic character, many of the mountains are broken into a thousand fantastic shapes of great beauty and wildness; other islands are low coral structures rising

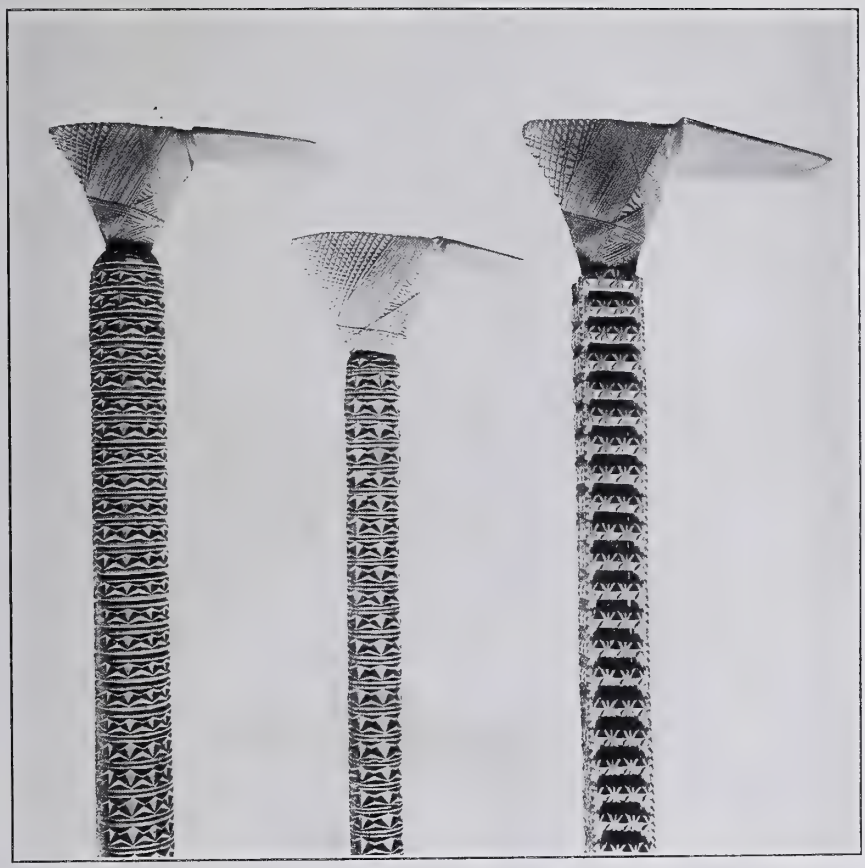

Fig. 47.—Mangaia Island Ceremonial Adzes.

but some few feet above the ocean, and others again have a moderate elevation. Most of them have a profuse vegetation of cocoanut palms, breadfruit trees, taro, banana trees, and several other utilitarian plants, which make life among the Polynesians rather easy; but this whole area, together with Australia, America, and the Arctic, was, when it was first discovered, yet in the stone age. There is no reason to believe, if there had been metals on these islands that the Polynesians should not have discovered how to use them, but there *were none*, and when we admire the skill and dexterity with which their objects are shaped, carved, and polished, we must not forget that it was done with tools of stone, bone, shell, teeth, or wood. George Turner, who lived with the Polynesians for a great number of years, tells that it might take them about one month to fell a tree with their stone axes. When we then remember all the work which is

lavished on each particular paddle or club, we easily realize that it must have taken a very long time to do it. Such an object when finished was not to the owner as to us a curiosity, through which may be traced relationships be-

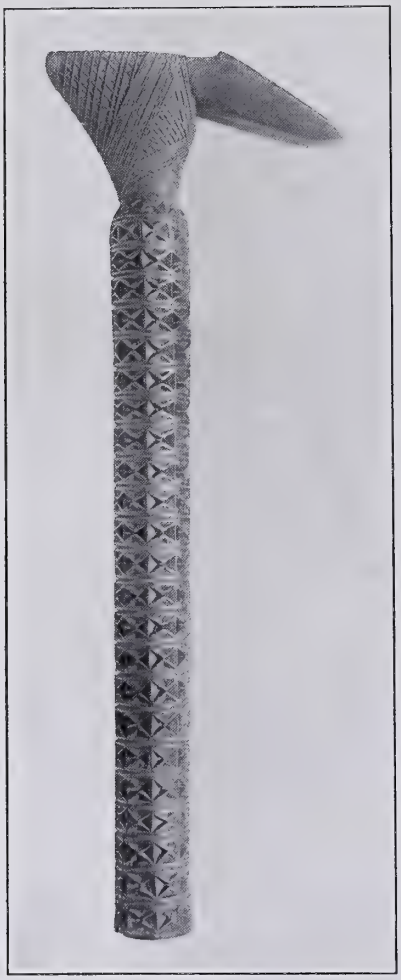

Fig. 48.—Mangaia Island Adze.

Fig. 49.—Marquesas Club.

tween this island and that, and connections between these islanders and their native home, or consanguinity between them and the Redskins. No, the relation of the Polynesians to their implements was one of much greater intimacy, because in many cases it was like that of the maker to his workmanship, or even as that of the inventor to his creations. They were children of his brain, shaped and modified to suit utilitarian purposes, carved and polished to gratify his artistic fancy and to bring forth the admiration of his comrades. And to excite their admiration he had to adhere to their established conventions, to speak in their language so to say, and yet to bring forth a product in which the conventional form was intensified, improved, or after their taste made graceful. And

he knew how many sections he had made, and how many incisions in each, and how long a time it had taken him to do it, and finally he had grown accustomed to his products in use. All this, I have no doubt, would help him to understand the feeling of the Creator towards the earth he had made. It is said that He rested, and looked at His creation and saw that it was well done, and His affection towards it was great.

SAMOAN WAR AND STATE CLUBS.

Baugainville's expedition was the first to visit the Samoan islands. They called them "Navigators' Islands," because the people moved about so much in canoes. The origin of Samoa as a name is native, and came about in the following manner. The god of rocks had a son with earth. They called him Moa, which means center of earth. His father made rocks and earth and all things that grow, saia Moa or sacred to Moa till his hair was cut. When this happened the restriction was removed, but the name clung, and since then earth and rocks and things that grow have been called saia Moa, which is abbreviated Samoa. It was the year 1768 that Baugainville visited these shores, and afterwards several expeditions landed and finally in 1830 a missionary station was started. The Samoans did not like their visitors, and we know that in those times, when the head of a family prayed to the household deities, he begged: "Drive away from us sailing gods, lest they come and cause disease and death." But their deities were deaf to these prayers, and their civilization, customs, and beliefs had to flee before ours, until but very little is left, and of that little the objects that are here illustrated bear witness. The Samoan war club is about three feet long and made of very heavy, tough wood. Both edges are sharp, the handle is well rounded and polished, and the whole weapon is very well adapted

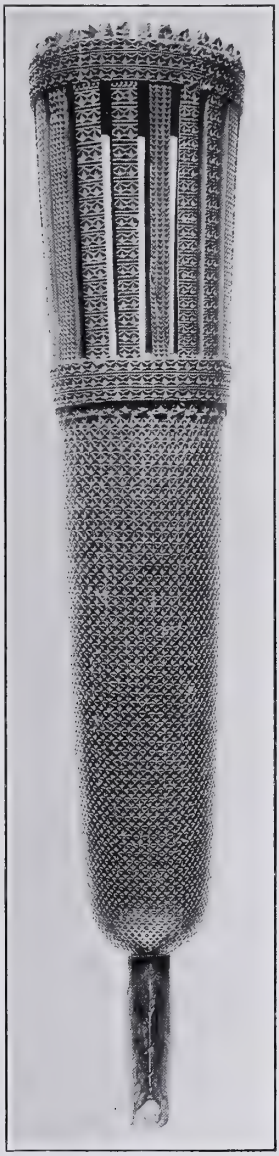

FIG. 50.—Mangaia Island Adze.

to use. It is uncommonly void of decorations, and the only thing which we may regard as such is the cross and middle rib which runs through the whole length and

breadth of the blade, but the shape is light and pleasing.

Turner tells that the chief causes for wars in Samoa were murders, disputes about titles, or vanity (one chief wanting to show that he was mightier than

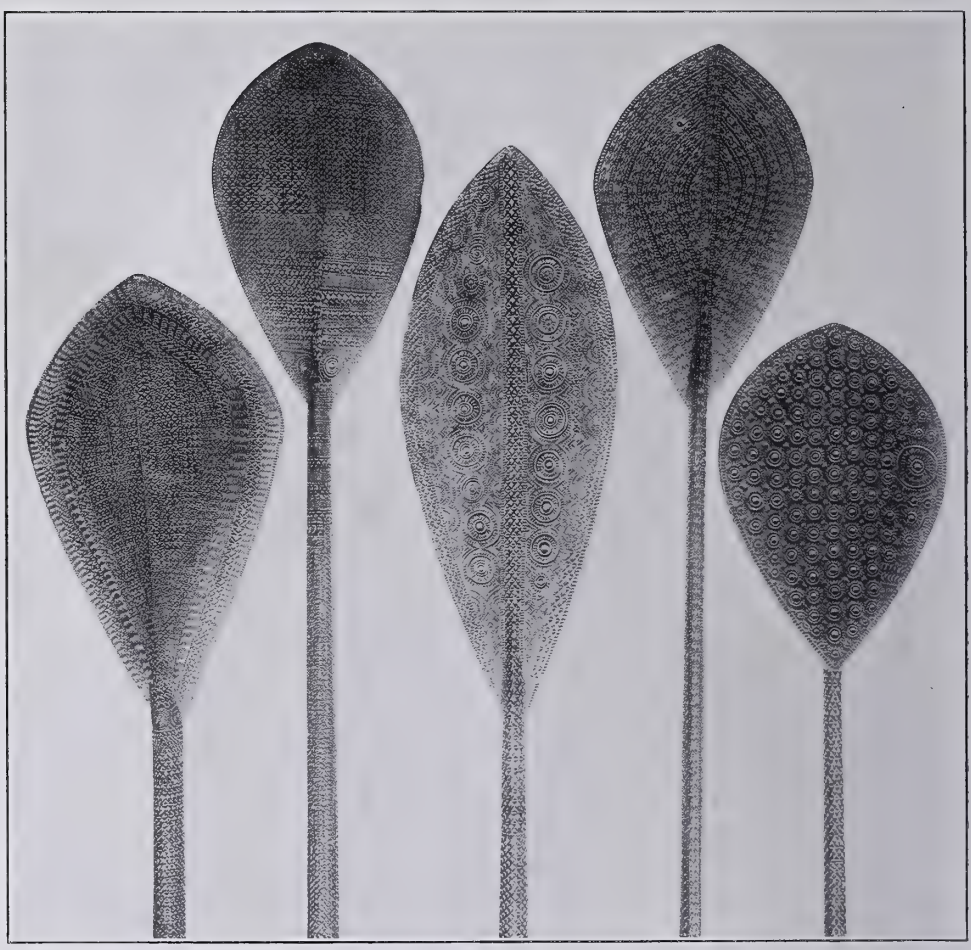

Fig. 51.—Austral Islands Paddles.

another). Sometimes the parties arbitrated by paying fines, by carrying firewood, stones, and leaves, such as were used for roasting a pig, or by carrying bamboo knives. The two last acts signified submission, and were interpreted as: "Here we are, your pigs, to be roasted if you please," and "We have come, and here are the knives to cut us up with."

If the war was insisted upon the women and the children, the sick and aged were brought to safety and then no lives were spared. Wives of chiefs and prominent men followed their husbands in war, carrying their clubs and tending them if sick or wounded.

Fig. 46 shows a row of Samoan state-clubs, carried on festive occasion. All these are beautiful in shape, but the decorations are remarkably simple and

stronglined for Polynesia, a fact which we will easily realize when we look at the very delicate carvings on the

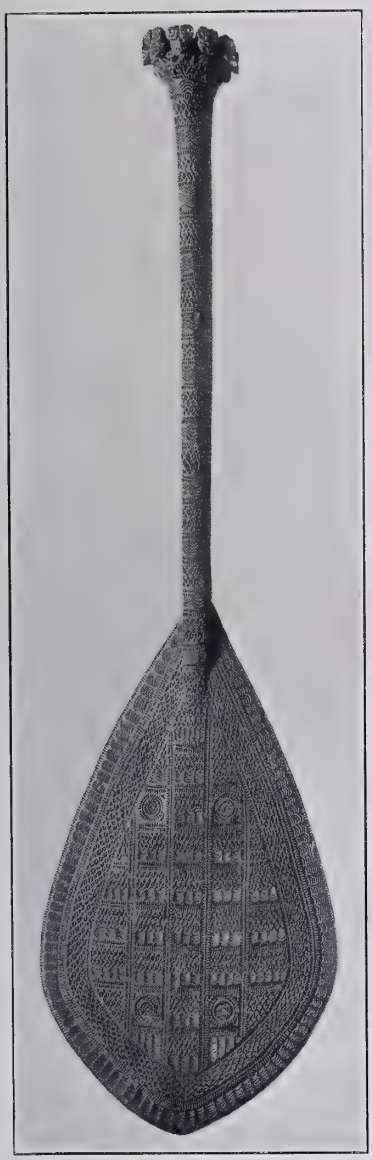

Fig. 52.—Austral Islands Paddle.

when we actually handle the objects we find that the handles are made of solid wood, and though the carvings are

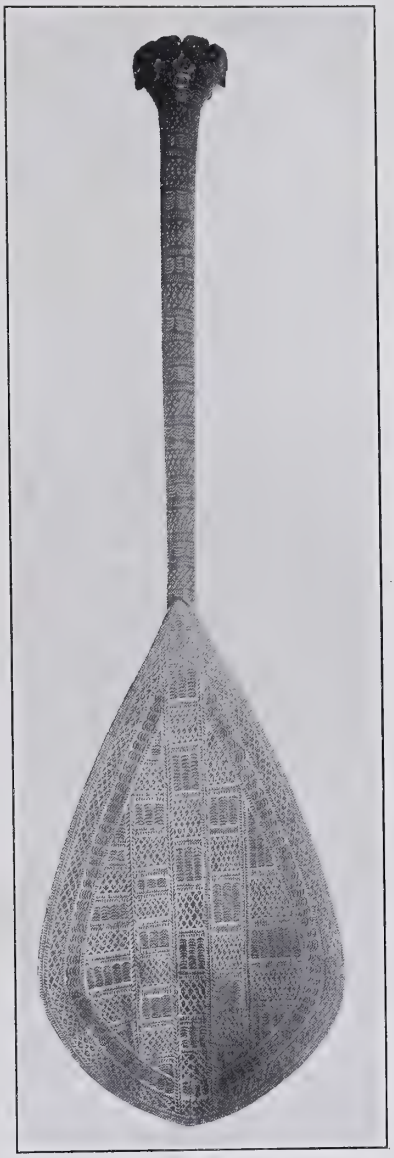

Fig. 53.—Austral Islands Paddle.

MANGAIA ISLAND CEREMONIAL ADZES.

Figs. 47, 48 represent four adzes from Mangaia Island in the Hervey group. The wonderfully carved handles look like lacework and suggest frailty, but deep, pretty stout kernels are left, the heavy, black stone heads rest in grooves, and the symmetrical fastenings of native, plaited string hold them firmly. The wood in the handles is lighter than that

of the Samoan clubs, and yet not too light to make of these adzes quite effective implements, but in Fig. 50 we find a sample of the same type of weapon, in which size as well as decoration has been carried to such extreme as to actually

and combination. It will be seen that of the seven shown in the illustrations no two are alike. What significance these infinite variations had to the native mind is yet to be worked out; but we may take for granted, that

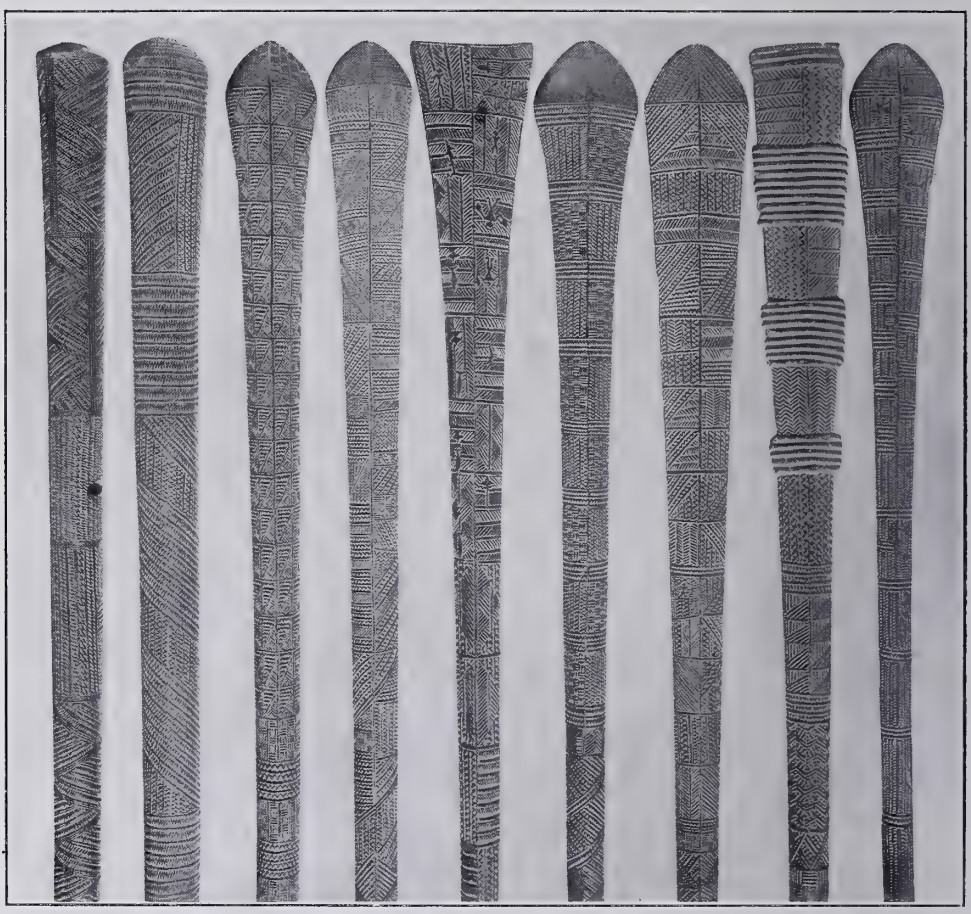

Fig. 54.—Tonga State Clubs.

make it unpractical. Such adzes were used for symbolic purposes.

AUSTRAL ISLANDS PADDLES.

Most beautiful were the carved paddles of the Austral Islanders (Figs. 51, 52, 53), and if we look closely at the fine carvings and tracings we find an infinite number of variations in design

they were not there without reason. It would seem as if some of them had a local significance and mark the products of different islands of the group.

TONGA STATE CLUBS.

Nothing in the whole valuable collection may more strongly impress us with the wonderful cleverness and ability

of the Polynesians in handling their primitive tools than the objects shown in Figs. 54 and 55. The shapes are varied and the designs, though almost exclusively composed of straight lines, so impressively alternated as to make an unusually pleasing impression. These handsome objects were obviously primarily designed as insignia of rank and can only exceptionally have been used for fighting. The whole club from handle to point is in each instance covered with carvings, and among the zigzag lines we may on many of them discover a crude human form as well as figures of stars, crescents, fishes, and tortoises.

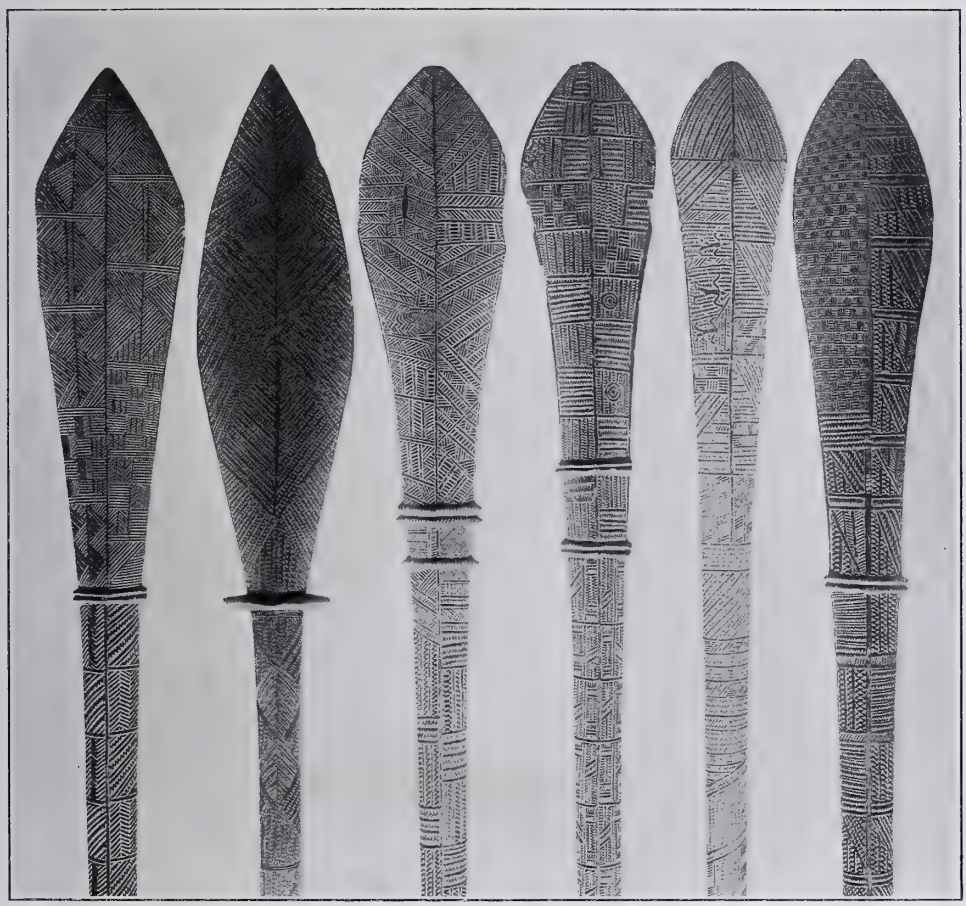

FIG. 55.—Tonga State Clubs.

MARQUESAS.

The specimen shown in Fig. 49 represents a characteristic paddle-shaped club from the Marquesas. It has, like almost every production of their artistic dexterity, a fantastically executed human countenance on either side of the blade. The wood is hard and tough, the whole object is highly polished and makes the impression rather to belong to the class of symbolic objects than to that of useful weapons. GERDA SEBBELOV.

AMERICAN SECTION.

MYSTERY PACKS OF THE AMERICAN INDIANS.

[The account of the Indian sacred bundles, used in the preparation of this article, has been furnished by Mr. M. R. Harrington, who collected more than one hundred bundles from the Indians.—EDITOR.]

A VERY unusual and interesting feature of the newly installed exhibits of the Heye Collection is the series of mystery packs or sacred bundles which have been selected for the public benefit from a much larger number comprising the greatest and the most complete collection of the kind in existence.

Presenting the unpretentious outward appearance of smoky packets, about eighteen inches in length, the real interest and importance of the sacred bundles becomes apparent only when they are opened and their contents exposed to view.

In the rapid transformation of Indian ideas and methods that followed the coming of the white man, worn out and discarded accoutrements of the hunt and the warpath, as well as those of everyday use, were replaced by others in a different style; but the contents of the sacred bundles, because of their associations, were carefully preserved, or, if newly produced, were made with strict regard to the old beliefs. That is why they are among the few surviving works of the Indian which represent him still unspoiled and peculiar to himself.

Old arts and crafts, otherwise perhaps lost to knowledge even of the Indians themselves, are often revealed by the opening of a sacred bundle; but more important still are the revelations thus afforded of the inmost soul of the Indian; of his spiritual needs and the scope and content of his religious experience.

On such a mystery pack the fortunes in war or the happiness in peace of a whole tribe depended, for it contained the elements from which were compounded the success and the very existence of the tribe as well as of the individual owner. It is therefore no matter for surprise that the Indian of to-day, though the fortunes of war for good or for ill are no longer in his reckoning, and happiness in peace is his great affliction, should cherish these storied relics of the glorious past. According to his accepted belief they were bestowed on his people by the Manitos, who in order to make the gift, laid all nature under contribution.

The sun and the thunders gave of their strength; the beasts of the earth and the creatures of the air gave, each according to his kind. The bold eagle; the swift hawk; the night-seeing owl; the swallow, darting unhurt amid flying arrows; the sturdy buffalo; the tireless wolf; the sly weasel, approaching his prey by stealth; the snake, charming his foe with magic arts, and slipping unseen through the grass;—each gave an essential item to the Thing of magic.

The herbs also contributed a share of their enchantments.

The wonderful gift of the mystery pack came to no man merely for the asking, nor could a sacred bundle be made on any model however perfect. The essential knowledge came only in the Vision, not to all men but only to him who had proved his worthiness. In wild and lonely places, fasting and praying, the chosen suppliant received the Vision, which spoke to him according to his need and after the desire that was in his heart, It might be the love of a maiden for which the young man sought the aid of the unseen powers. Or the boon he craved might be the doctor's art, or the gift of prophecy; or, forgetting himself, he might ask for something that would bring happiness and renown to

his people; but the thing for which the Vision was most frequently invoked in pain and travail was to be made strong in battle. When the invocation was successful and the young man had his Vision, the Vision became his tutor. It told him how to magic himself into the possession of whatever gift he wished. Then, following his instructions, he went about preparing the magic bundle even as Medea gathered the enchanted herbs and strangely assorted odds and ends for the renewal of old Æson.* Thus have come into existence all these grimy heirlooms, which, handed down from generation to generation have gathered round them so much lore, which have been guarded with so much care and treated with so much ceremony.

The contents of an Indian mystery pack varied with the tribe and according to the instructions that the owner received from his Vision; nevertheless a war bundle is always found to possess certain well marked characteristics. Such a bundle gave the owner protection in war by rendering him invulnerable to his enemies. Its purpose was, therefore, analogous to the witches' cauldron in Macbeth, which was apparently prepared with a pretense of protecting him from his enemies, in order to work his destruction.

"For, you all know, security
Is mortal's chiefest enemy."†

The charm which was prepared for Macbeth, although accompanied by a deceptive promise of security against all his enemies, purposely left him exposed to the one whom he most dreaded, and thus treacherously compassed his death in the battle with Macduff. The charm, according to his belief made him invulnerable, but the protection was incomplete. Some essential ingredient had been purposely omitted from the witches' charm. Thus also the Indian warrior, finding himself overtaken by the death to which he believed himself immune, ascribed the failure of his charm, not to any defect in his system of belief, but to some acci-

* The ingredients of Medea's sorcery were as follows: roots, seeds, flowers and acrid juices of plants gathered during nine days and nights, while she wandered alone and fasting in the mountains. To these she added stones from the East, sand from the shore of ocean, hoar frost gathered by moonlight, the wings and flesh of a screech owl, the entrails of a wolf, the skin of a water snake, the liver of a stag, the bill and head of a crow, and a thousand things without names. (See Ovid, *Metamorphoses*, Book VII.)

The witches' charm in Macbeth is still more familiar.

Round about the cauldron go
In the *poison'd entrails* throw.
Toad, that under coldest stone,
Days and nights hast thirty-one
Swelter'd venom sleeping got,
Boil thou first i' the charmed pot

. . . . . .
. *Fillet of a fenny snake*,
In the cauldron boil and bake:
Eye of newt, and *toe of frog*,
Wool of bat, and *tongue of dog*,
Adder's fork, and *blind-worm's sting*,
Lizard's leg, and *owlet's wing*,
For a charm of powerful trouble,
Like a hell-broth boil and bubble.

. . . . . .
. . *Scale of dragon, tooth of wolf;*
Witches' mummy, maw and *gulf*
Of the ravin'd salt-sea shark;
Root of hemlock, digg'd i' the dark;
Liver of blaspheming Jew;
Gall of goat, and *slips of yew*,
Sliver'd in the moon's eclipse:
Nose of Turk, and *Tartar's lips;*
Finger of a strangled babe,
Ditch-delivered by a drab,
Make the gruel thick and slab.
Add thereto a *tiger's chaudron*
For the ingredients of our cauldron.

. . . . . .
Cool it with *a baboon's blood*
Then the charm is firm and good.
(Macbeth, Act IV, Scene I.)

† Macbeth, Act III, Scene 5.

dental omission on his part or failure to interpret aright the directions of his Vision.

The following is a partial inventory of the contents of an Iowa war bundle.

An otter skin.
A weasel skin painted green.
Various pieces of scalps.
Six eagle feathers.
Deer's hair.
Three snake skins.
Two buffalo tails.
Two ropes of buffalo hair.
Two miniature war clubs.
A wolf skin.
The tail of a white wolf.
The skin of a hawk.
Skins of four swallows.
The skin of a squirrel.
A human nose.
A pair of human lips.
A weasel skin stuffed with buffalo hair
Four weasel skins.
Piece of an eagle's skin.
Three pieces of spotted fawn skin.
Two bags of red war paint.
A bag of tobacco.
Various packets of herbs.

The whole is wrapped in a double cover of buckskin, doubly bound with cords and thongs. Upon the outside of the cover are attached a war club and three flutes.

Many of these articles are variously decorated and wrought into objects appropriate for personal adornment. A common method of decoration employed on such objects as snake skins and the wing feathers and tail feathers of birds is the beautiful dyed porcupine quill embroidery for which the Indians have become famous.

Another form of mystery pack was the medicine bundle. Its object was to secure control over the evil spirits and other hostile principles of the universe which cause sickness and misfortune. The possession of such a bundle, therefore, secured for the owner health and long life. It also enabled him to confer these blessings upon others. The following partial inventory of the Winnebago medicine bundle may serve to indicate the general character of this particular form of magic.

Three paws of the black bear used as bags and containing herbs. (The sole of one of these paws is painted red.)

A little bone tube stuffed with small feathers wrapped in the skin of an eagle's head and neck which, in turn, is enclosed in a pouch made from an otter skin.

An otter skin containing dried bird's flesh and a bunch of feathers and fastened at the mouth with a piece of eagle's skin.

Two cane whistles.

A paint bag in the form of a miniature embroidered moccasin with legging attached, containing herbs and closed by a bunch of buffalo hair.

Four snake skins.

A white weasel skin containing herbs and a bone whistle.

A brown weasel skin containing herbs.
Two snake's vertebræ.
A bone whistle.
A cormorant's head.
A woodpecker's head.
A black squirrel skin.
Two little wooden dolls tied together.
A dried eagle's claw clasping a little pack of herbs, and a feather dyed red.

(The last two articles are enclosed in a black squirrel skin which, in turn, is secreted in a woven sack.)

An eagle's claw clasping a pack of herbs, and a bunch of eagle quills painted red and green.

(The last two articles are contained in a decorated woven sack.)

An animal's eye.

A horse chestnut and a tooth enclosed in a woven sack.

A miniature wooden bowl and spoon.

Eight woven and five rolled pouches containing numerous dried herbs.

THE OSAGE WAR DANCE.

LITTLE MITANKE'S son had died. He died from drink, but his devoted father insisted on having the war dance performed in his honor. That was my great luck, because I was there and could witness it, and it may be the last war dance of the Osage nation; at least, they think so themselves.

The Osages are very conservative. Practically all the older men and all the women wear moccasins, leggings, and blankets; and in their daily life they religiously follow their own old conventions; but of recent years a great many of them have joined the modern heresy of the mescal cult. The war dance is one of the old religious observances, and the mescal eaters call it the devil's work. Partly on that account, and partly because Mitanke could not stand the expense, there was a great deal of talking back and forth.

At all feasts, religious ceremonies, and dances the Osages split up in their two component sections, tshisho and hanka. Now the section that wants to perform such a cremony as the war dance must buy a man from the other side to help. So little Mitanke, who was a tshisho man, had to buy a hanka to mourn with him, and to help him conduct the ceremonies. For this he was supposed to pay the hanka a good horse. Mitanke chose his mourner and offered the horse, but after he had thus complied with the requirements of society, it was found out that the dead boy had mortgaged the horse for a drink of whiskey, and it took a long time before the matter was settled. But finally, when the law had been satisfied, and the war dance ultimately decided upon, everybody seemed glad. Even the mescal eaters declared that they liked their children to have an opportunity to see the customs and ways of their fathers.

They then held a council consisting of the relations of the dead boy, the chiefs, and other important men of the tribe. At this council a day was chosen for the mourning to start and it was decided when the war dance and final ceremonies should take place. Ten days' mourning was imposed upon Little Mitanke, because he had been drinking since his son died, and, as one of the chiefs told me, had not behaved as if he cared very much.

The council departed and the news of their decision spread like wildfire all over the Osage nation. The mourning was to start in three days, and to last for ten. At the end of that time the dance was to begin.

On the day specified for the beginning of the mourning we heard a heart-rending wail from Little Mitanke's house long before sunrise. It was repeated by all those in the village, who had lost relations or friends since the last war dance, and the whole camp seemed in one agony. Between daybreak and sunrise a procession started from Mitanke's house. At its head was led a fine looking horse, decked with handsome blankets, and with gay colored ribbons braided in its tail. Next came Mitanke himself. His face was painted black, he was wrapped in a dirty white sheet and carried a tobacco pouch on his back, and a forked stick in his hand. Otherwise he wore nothing but a loin cloth and moccasins. After him came fifteen to twenty relations and other mourners, the women in the rear. All of them were crying and lamenting, the women apparently trying to out-do the men. They walked slowly the whole length of the camp road from Mitanke's house to that of his hanka man, who lived in a summer tent on the outskirts of the town, to the west. There they stopped. The horse was tied to a tree and relieved of its blankets and finery.

That was the payment to the hanka mourner. All the people of the procession went into the tent, and soon we could hear them chanting prayers, interrupted by occasional moanings and cries. These ceremonies lasted while the sky changed from yellow to reddish green and again to a dark blue with a scorching orange sun peeping into the tent.

Then most of the people departed. Shortly afterwards Mitanke and his hanka mourner were seen, tightly wrapped in their sheets, each carrying his tobacco pouch and forked stick. With their heads bowed they walked slowly in single file towards the west, the timber, and the creek.

For ten days they remained out. A little tent was built for them away from the others, where they could rest at night. But each morning before sunrise we heard their loud wailings, and from then till sunset they were not supposed to sit down, or to eat or drink. After sunset the women brought them water, in which to wash their faces and served them with a scanty meal.

While the men were mourning alone in the timber, the women of the family also got up each morning before sunrise. They made little cakes of ashes and mud and put them on their heads. When the men started mourning in the woods the women answered from their home, but directly before breakfast they washed themselves and were permitted to eat and drink.

All this while everything was quiet in the camp except for the wailings; but the tenth day was a busy one. All the people from the camp moved out on the west side of it. They built light summer tents of poles covered on top with branches and twigs with the leaves left on, and towards noon the Osages from all over the reservation began to arrive. The visitors, too, built their tents on the new camp ground and at night quite a village had been built there. On the morning of the eleventh day a tent was put up still farther to the west and in that a council was held, and two additional mourners asked to volunteer. Then the chief mourners were called in from the creek; but it is claimed that after some few days' loneliness in the timber these men could talk with the animals, could communicate with the departed spirits, and have visions of the future world. They therefore did not wish to come back and resume their natural state, and the volunteer mourners must pay them each a horse and blankets to make them stop mourning. Then the new mourners stripped themselves of all clothing except the loin-cloths and moccasins. They smeared their faces and bodies with cinders and ashes. A pipe was given to each of them, and they went outside in the burning sun and afterwards they could not sit down, go into a house, or eat from sunrise till sunset as long as the war dance lasted.

The council then divided itself into hankas and tshishos. Each party formed a procession and, led by the nude mourners and the chief mourners in their dirty sheets, they went all around the new town. The hankas went east by the south side and came back west by the north, and the tshishos went west by the north side and came back by the south.

When the procession started out the mourners began to build two tents on the west side right opposite each other. They made great haste, and when the tents were ready a post was put up in front of each. These posts were covered with red cloth and each had a hatchet driven into it by the town crier. The raising of these posts started the war dance, and the *scalp-hunters were sup-*

posed to be gone. Each tent also had the American flag on a pole stuck in front of it.

Now the procession returned. The marchers went into the new tents, and the rest of the dancers in their usual dancing clothes with bells around their knees, and wearing a headdress of turkey bristles with an eagle's feather stuck in the middle, joined them there.

Two captains were chosen. They carried croziers covered with white feathers, and led the dance, always with an assistant by their side. The hankas, mounted on horses except for the nude mourners, who led the procession, came over to the tshisho tent. The hanka captain jumped off his horse and danced in front of the tent in a squatting position. He mounted again and the assistant dismounted and danced. After everybody had danced in turn the hankas returned to their tent and waited for the tshishos to repay the visit. After that, four hankas and four tshishos mounted their horses and each party, led by the nude mourners on foot, went in a trot all around the town. The Osages said that this party laid out the dancing road. When they came back to the tents they dismounted, made a squatting dance and entered. One hour later some few drum beats brought all the dancers out. Five to eight old men carried and beat the drum singing as they went. The flag preceded and after that came the dancers and finally the drummers. The hankas went east by the south side, and the tshishos went west by the north. At certain intervals the processions stopped. The drum beats called back the dancers, who started a curious horse-trot dance around the drummers. In the east they met. The nude mourners ran forward and circled around all the dancers. The flag bearers took their stand on either side and so did the nude mourners, and the chief mourners in their dirty sheets. The rest, in the space thus formed, danced around the drummers. They stopped seven times. This dance was repeated several times during the day. In the evening they had the sunset dance.

The hankas and tshishos met between the two tents. The dance was performed in couples and looked very much like the drill of our soldiers. The drummers stood to the east and sang. The dancers carried rattles and flutes. Some of them had flags and others carried spears or hatchets and a few had shields on their backs. After a while they formed a semicircle sitting in a squatting position and facing the west. Following the drumbeat each in turn got up slowly, making a curious sound like that of a bird, while rising. They then danced forward, throwing their heads back with an expression of defiance in both features and motions, and went out in front of the circle. Several of the dancers gave the war-whoop, whereupon they again returned and squatted in their former places. When all had gone through this performance, they returned to their tents. The older men were then permitted to go home, while the young men had to sleep in the warriors' tents.

Before daylight the next morning, the nude tshisho mourner began to pray. Then the chiefs and head men began to assemble, and they all chanted a low prayer. The mourners and captains on each side formed a line and with wailings and prayers, rattling and blowing their flutes they walked round the town. Half an hour later they had the sunrise dance, which differed but slightly from the sunset dance of the evening before. During the day they danced as on the day before, but on this day the tshishos were the leaders and they danced the tshisho dances. They concluded with the sunset dance in the evening, but after

dark the warriors and dancers promenaded round the town.

The third day and part of the fourth were much like the first two. But later on the fourth day a tent was again erected on the west side of the two warriors' tents. Both the hankas and the tshishos went over there and for a long time nobody disturbed them. The mourners stood in front of the tent and from time to time their wailing was heard. At other times loud prayers and chants were heard coming from the inside of the tent. The ceremony itself I could not observe, but the Osages said that they were preparing the body of the enemy. After a while drum beats were heard and the dancers one by one danced out towards the west with the feather-clad croziers in their hands. When they were done, the crowd scattered, and a woman was seen carrying a bundle on her back (the dead enemy's body, they said) down to the tshisho camp where she entered. Then they made the usual round of the town following the drum, but at each stopping place they formed in line while one or more of them performed the sunrise and the sunset dance, giving the impression that they were scouting or looking for the return of the scalp hunters.

At two o'clock the last dance was performed and the balance of the afternoon was devoted to ceremonies. The men in the hanka tent threw off their shirts and smeared their bodies with black. They prayed. From time to time foot races and horse races were performed, seemingly to divert their minds while they waited. Finally at about 5 o'clock three men mounted on horses without saddles came dashing up to the tent of the hankas and gave to the chief mourner something on a stick. That was the scalp. In former days, it might be a scalp of anybody who was not an Osage. Now they borrow some hair from some white people, or take the scalp of an animal. Shortly after this the dancers started to wash off their paint and put away their ornaments. Everything was quiet till a procession of men with the mourners dressed up in brand new clothes carried the feathered croziers out towards the west. They prayed and had a small ceremony whereupon the old squaw town-crier took the croziers and carried them still farther off towards the west.

That evening there was great ado in the camp. The women went singing from tent to tent, and the young men kept drumming, singing and dancing, and in many places the camp fires kept burning brightly almost till daylight.

Most of the fifth day was taken up with ceremonies, which ended in the evening with a dance in which the women took part. But already that afternoon a great many of the people had broken up and left, and on the afternoon of the sixth day the place was almost deserted and looked bleak and forlorn after all the life and bustle that had so recently given color and animation to the landscape.

GERDA SEBBELOV.

THE MUSEUM COURSE OF LECTURES.

The success of the course of lectures given at the Museum last year on "The History of Mankind" and the general approval of the members as expressed by their attendance at this course in large numbers has made it seem well to make arrangements for a similar course during the present season. In arranging such a course the Museum's object will be to maintain a standard that will secure the continued approval and support of the members.

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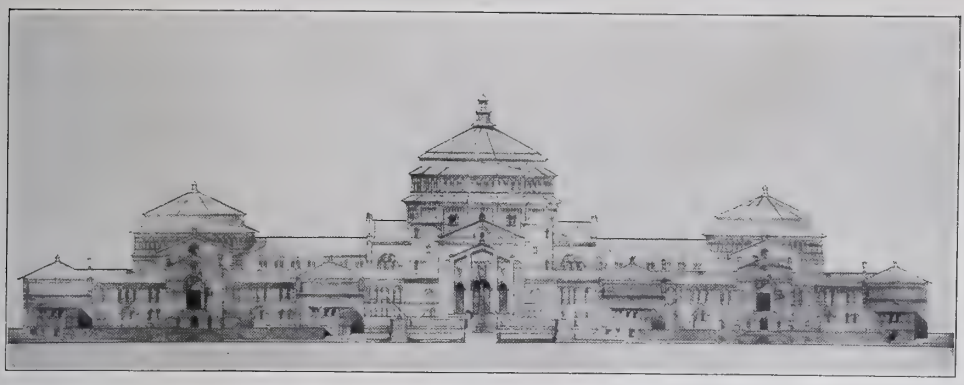

VOL. II PHILADELPHIA, DECEMBER, 1911 NO. 4.

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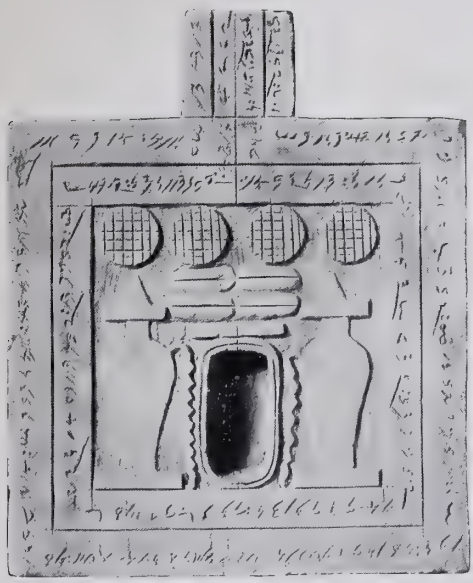

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GENERAL ETHNOLOGY SECTION.

THE E. W. CLARK COLLECTION.

NEW CALEDONIA.

MELANESIA is the name given to a group of islands in the South Pacific lying directly to the west of Polynesia. The inhabitants of Melanesia differ both in culture and in physical characteristics from the Polynesians, some of whose productions were described and illustrated in the last number of the MUSEUM JOURNAL.

New Caledonia is an island in Melanesia lying very close to the Polynesian line, and from early times the Samoans and Tongans (Polynesians) have paid it frequent visits. It is therefore no wonder that their cultures are greatly intermixed, but much more surprising that very few of the delicate Polynesian carvings have invaded this area, and also, that the picturesque crudeness of the Melanesian decorations is rare in Polynesia. Their tools and materials were the same. The Melanesians as well as the Polynesians had no metals, and both had their chief material in the tough woods so plentiful on their isles.

Captain Cook was the discoverer of the New Caledonian islands, the French explorer d'Entrecasteaux completed the exploration of them, and it is from him that we have the first information about the inhabitants. They were a warlike people. George Turner, who lived in the South Pacific for a great many years, tells us that in New Caledonia war was the rule, peace the exception. It was therefore no wonder that life and customs were to some degree imbued with ideas connected with war.

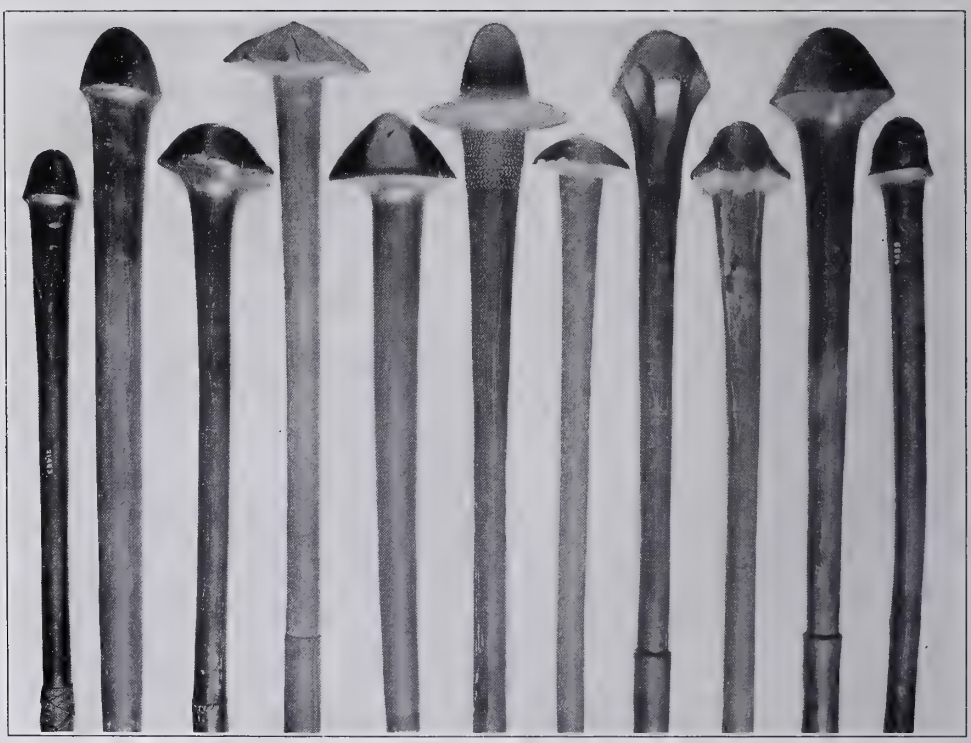

FIG. 56.—New Caledonia Clubs.

When a boy was born the priest cut his umbilicus on a stone from Lifu that the youth might become stone-hearted in battle, and before him he held a bowl full of a black fluid, that the boy might become courageous and go to battle on pitch-dark nights. Thus from the very beginning the little fellow was consecrated to war. Later he was trained to fight. Boy fought with boy, and learned to discern the approach of an enemy at a great distance by listening to the earth. When he finally grew up and became a warrior he was cruel beyond measure both towards enemies and towards those of his own upon whom he had an opportunity to visit punishment.

When a New Caledonian was publicly condemned for some misdemeanor, he was clad with garlands of red flowers. On his legs and arms were hung shells and blossoms, his face and body were painted black and blue and he had to dash forward, jump over the rocks into the sea, never more to appear.

Fig. 57.—New Caledonia Clubs.

But especially towards their enemies the New Caledonians had great opportunities to exercise brutality, because there were, as Turner says, "Wars, wars, wars, incessant wars!" They fought with clubs, spears, and slings, and no life was spared. Judging from the old reports the people of these islands must have been among one of the peoples on earth who actu-

ally enjoyed human flesh. A captive they tied to a tree, and before his very eyes they dug the hole and kindled the fire which a minute later would transform his body into a meal. The women went along to battle, and it was their duty to rush forward, when an enemy fell, to fasted, if they could not get sufficient hands.

White men, the New Caledonians said, were the spirits of the dead; they were supposed to bring disease and death, and to kill them was particularly desirable.

FIG. 58.—New Caledonia Jade Axe.

FIG. 59.—New Caledonia Jade Axe.

pull his body to the rear and prepare it for the oven. When a chief was roasted everybody had to have a taste of his flesh, even the little children. The hands were the choice bits, and they were sacred to the priests who sat at a distance and prayed for victory, and

Also in their prayers their warlike spirit showed itself. Before going to battle they prayed to one god for the eye, that they might see the spear as it flew towards them; to another for the ear, that they might hear the approach of the enemy, and to a third for the feet,

that they might be swift in pursuing the enemy; for the heart, that they might be courageous; for the body, that they might not be speared; for the head, that they might not be clubbed, and so forth. The greatest desire of a New Caledonian was to be praised as a great warrior, and finally when he had ended his earthly career, spears were set at his head, a thrower fastened to his forefinger, and a club laid on top of his grave, so as to be sure that he should not want weapons in the battles of the next world.

Coming from a people whose whole life was so entirely filled with ideas of killing it is no wonder that we find clubs and axes primarily suited to this purpose and in which the matter of decoration has become secondary. In Fig. 56 we see a row of New Caledonian war-clubs with well-rounded handles, excellently suited for a good grip, with heavy heads suggesting fatal blows, but almost entirely void of decorations. Also the picks, Fig. 57, are primarily made for a practical purpose. They are shaped like the head of a heron or crane and were used for both war and husbandry. Among the inhabitants of Loyalty Islands the same kind of weapon was used, and it is hinted, that it there served a special purpose which may not have been foreign to the New Caledonians. The Loyalty Islanders practised incision of the scalp as a cure for headaches. They slit open the scalp, scraped the cranial bone till they reached the brain, let a few drops of blood escape, hoping to "let out" the pain, and then closed the aperture with a sea shell or cocoanut shell and let it heal. But ever after, this formed a weak point on the skull, and it is intimated that this birdlike weapon was shaped so as to be able to give the most deadly blow on the weakest point.

These objects are beautifully polished and all have a decorative eye, which helps to suggest a realistic origin.

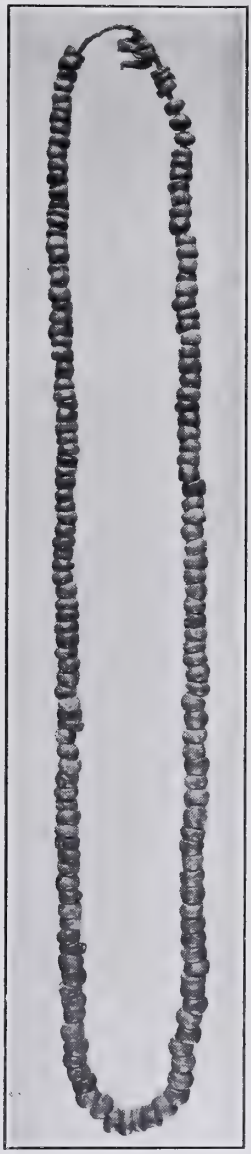

Fig. 60.—New Caledonia Jade Necklace.

The ceremonial axes shown in Figs. 58, 59 have a characteristically crude human head carved at the point where blade

is fastened to handle. The blades are large pieces of beautiful green jade. The handle of the one is wrapped with flying-fox fur braid, which was used extensively as currency. The other is wrapped with sennit (cocoanut fibre) and at the bottom is half a cocoanut shell fastened with flying-fox fur braid and containing shells or beads which rattle with the smallest motion.

Also the beads in Fig. 60 are made of green jade. Each bead is hand carved with tools of stone and wood, and represents a huge piece of work. They were used as a necklace and the string contains 166 beads.

GERDA SEBBELOV.

AMERICAN SECTION.

SNOWSHOES.

OCCASIONALLY we find some article invented by man in a relatively primitive state, with the strain of necessity upon him, of such great perfection that modern ingenuity has been unable to improve upon it though it may continue to do service either as a useful device or as a means of sport and pastime.

The snowshoe belongs among the devices of this class. Though it has by no means outlived its usefulness, it cannot be considered as a serious factor in the present progress of civilization.

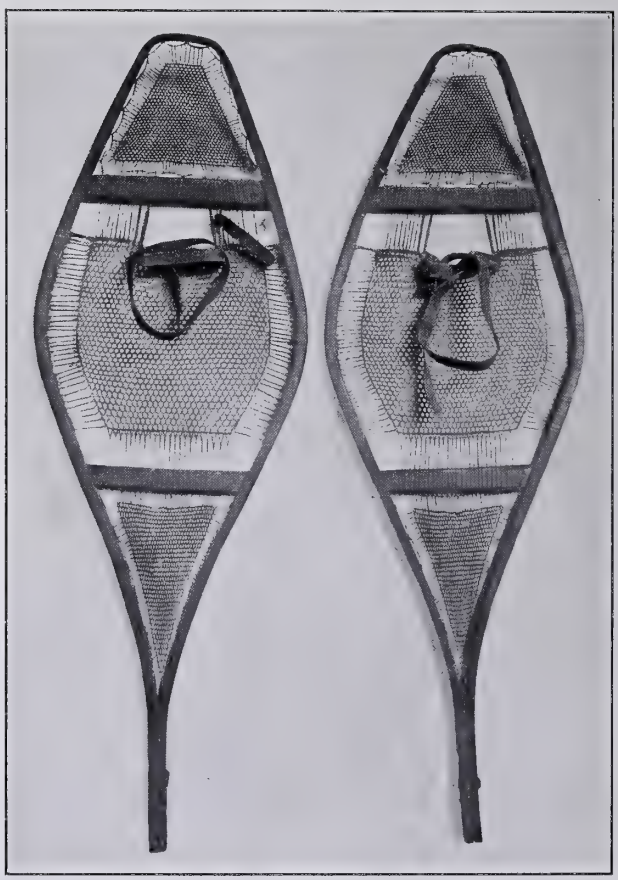

FIG. 61.--Canadian Club Snowshoes of the Huron type.

The position it occupies is intermediate between the serious work of life and its lighter side of sport. Already in the minds of most people it is associated only with play, an association that seems very much in keeping with an object of such light and graceful structure as the snowshoe. When we repair to our glittering northern winter playgrounds there is nothing to remind us that the snowshoe, indispensable minister to our enjoyment, has played its part in man's desperate struggle for existence and that it claims a place in the history of the arts of travel and transportation.

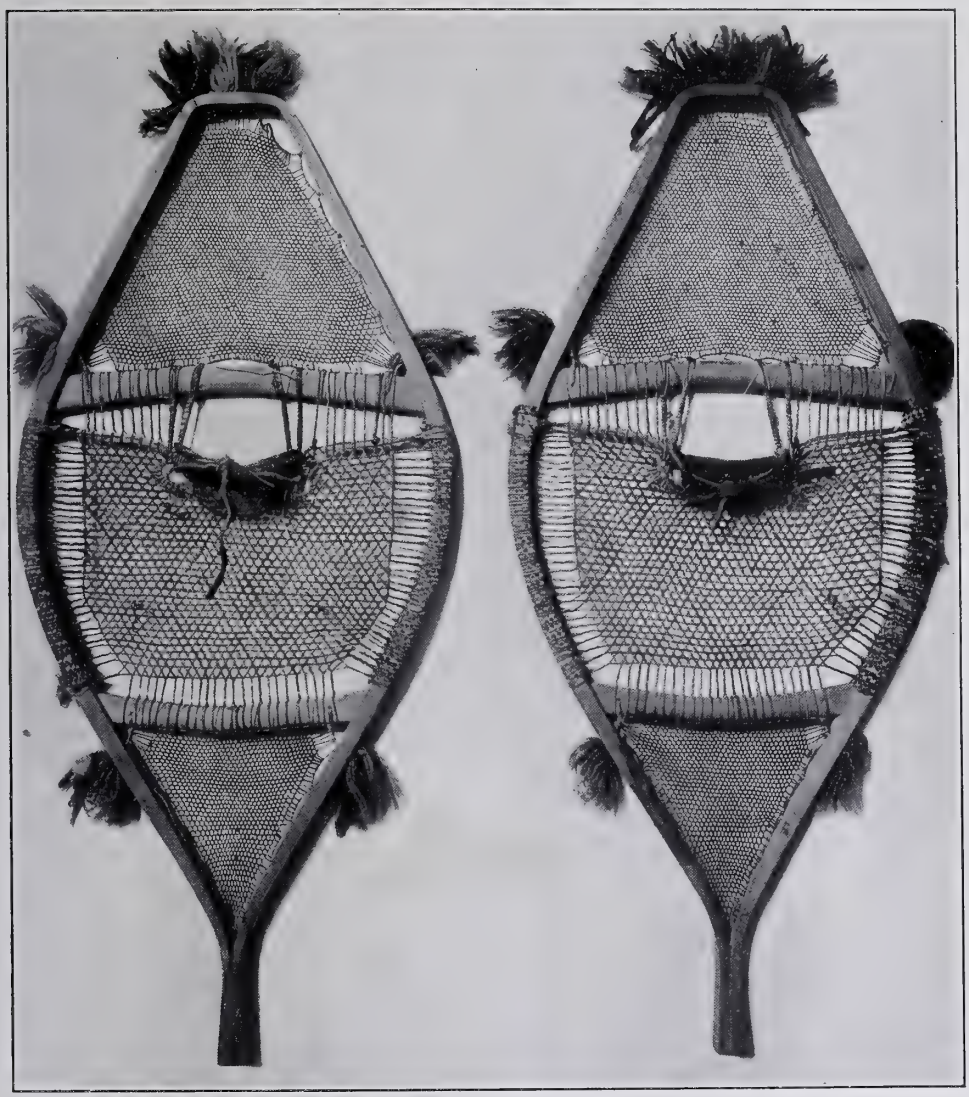

FIG. 62.—Snowshoes from the Têtes de Boule Indians of Quebec. Heye Collection.

The snowshoe made of a web of meshes stretched on a framework of wood is so characteristic of the North

American Indian that it might almost be regarded as his own peculiar property. In no other part of the world except perhaps in Northeastern Siberia did this invention reach nearly the same development as in North America. In so far as the netted snowshoe is concerned that is employed in the winter sports in Canada and the United States, it is purely Indian origin and borrowed directly from the tribes of the Northeast. Among these tribes especially, the snowshoe attained a very high state of perfection.

It was devised by the Indian under conditions that made increasing demands on his ingenuity. Perhaps it was in pursuit of game that he first met with the large snow fields, and when he found himself thus confronted he had but two alternatives, to invent something that would support his weight on the yielding snow, or to turn back.

No very intricate device was necessary to distribute his weight on a sufficiently large surface. The difficulty was to find something light enough and small enough so as not to interfere with his motions, and as in all contrivances, it has probably taken a series of inventions to reach the perfection that we now enjoy. Fig. 63 shows a Ute snowshoe, that may not deviate very strongly from the first one made, though we have still cruder examples without any claim to regularity and with only the rudiments of netting. This type of snowshoe is still used by the Piute Indians in mountain climbing and when caught in a snow storm. Fig. 64 shows a type of snowshoes used by the Piute Indians in mountain climbing and rumors say that the owners hold them sacred and take care that they be not polluted by the glance of women, for which reason these shoes can never be taken into camp.

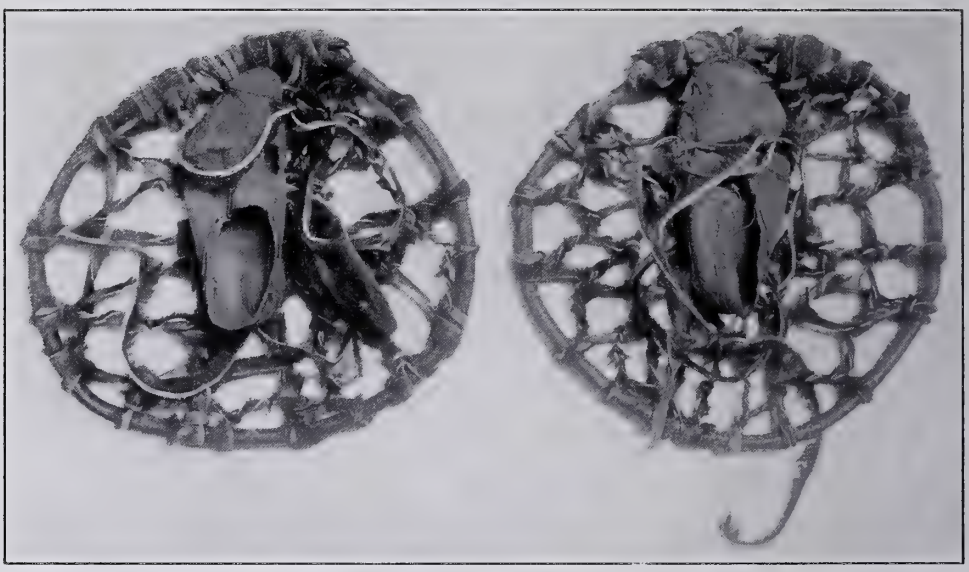

Fig. 63.—Ute Indian Snowshoes for mountain climbing, Utah.

Through the long series shown in the illustrations we may observe a rapid development of intricacy, and of skill in

handling the materials. These consisted of a frame of wood, bone or antler, and a netting made of strips of skin. The kind of wood or the nature of its substitute for the frame as well as the particular animal skin employed in the netting, naturally depended on the local supply and therefore on the natural products of the country inhabited by the tribe.

Fig. 64.—Piute Indian Snowshoe. Heye Collection.

The various snowshoes in the University Museum, ranging in their geographical distribution from Alaska to Labrador and from the mountain tribes to the people of the plains, disclose a number of different technical methods in their construction and in the manipulation of the material that make them interesting to the student of man. We can observe, together with a groping after the most practical results, a genuine effort to produce artistic forms, and a well marked pleasure in the playful mastery of technique. The snowshoes of the Hurons and the Montagnais for instance combine in an admirable way the greatest utility and a high degree of elegance.

There is a natural belt for highest development of the snowshoe stretching from the northern part of New York State to within the Arctic Circle. Farther south the snow fall is too slight to serve as a stimulus to a full development, and in the extreme north the snow rapidly freezes and becomes hard enough to sustain the hunter without it.

The outer frame or rim is made sometimes in two pieces locked together at the toe and heel. This method is employed by the Alaskan Eskimo and the Northern Athabascan tribes (Chipe-

wyan, Louchoux, Kutchin, Khotana, etc.). Among the Algonkians and other eastern peoples however the frame is made of a single piece of wood bent to the approved shape. In either case it is strengthened by cross pieces of wood or stout strips of rawhide. There are usually two of these cross pieces, though occasionally only one is used, and in some types the number is increased to four. In applying the babiche to the framework the Indian has displayed much ingenuity and in the articles of finer mesh has shown his fondness for decorative effects.

In the spring of the year, when the snow melts, the netted snowshoes become clogged with slush, which renders the weight fatiguing. Wooden snowshoes, well suited for this season of the year, are then sometimes substituted.

Throughout the north, from the Micmacs of the Maritime Provinces to the Naskapi of Labrador and the Eskimo of Alaska, southward to the latitude of the Great Lakes the snowshoe is made after different models, each tribe following its own approved pattern. Definite types prevail in each tribe and thus it becomes an easy matter to

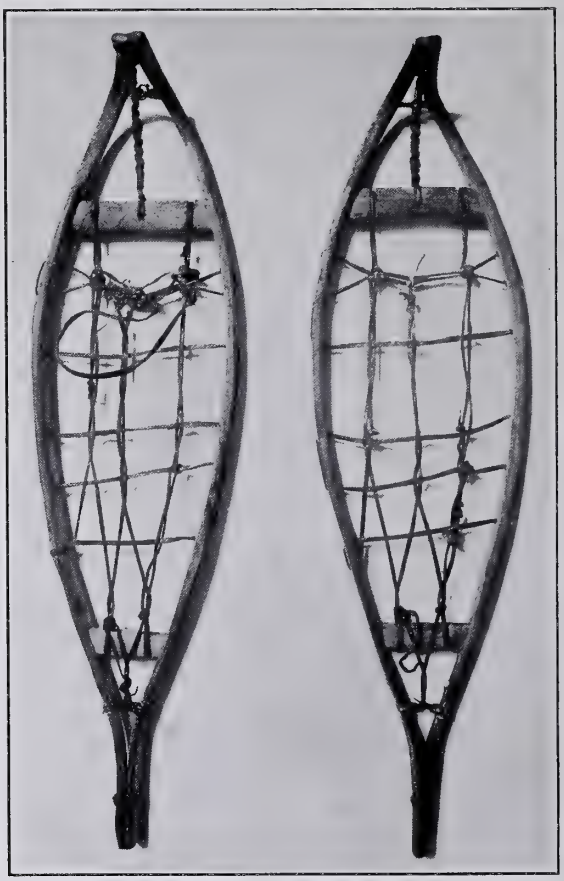

Fig. 65.—Alaskan Eskimo Snowshoes.

identify any tribe from its snowshoe. Some varieties are, however, found in common throughout the whole area. A closely woven mesh is best for dry, powdery snow, a coarser mesh for crusted surfaces, a long narrow frame with upturned prow is better for tracking or running in a level open country, while a flat broad frame excels in mountain journeying, or traveling through forests.

Fig. 66.—Penobscot Indian Snowshoes. Heye Collection.

In the University Museum collection are a number of types and varieties of snowshoe which show its distribution and specialization. Unquestionably the finest specimens come from the northern Algonkians (Naskapi, Montagnais and Penobscot), and from the Hurons. All these tribes inhabit a country where the deep snows of winter caused the Indians to attain a high degree of excellence in their means of winter transportation. Even the Eskimo, in a more truly arctic region, have less need of perfecting the snowshoe because with them the fallen snow does not lie as deep, nor remain as soft as in the subarctic latitudes. In the prevailing Naskapi and Montagnais or Labrador type, known popularly as the "beaver-tail,"

the frames are of spruce and the netting of caribou rawhide. Farther south in less mountainous territory dwell the river tribes, the Malisits of New Brunswick, the Penobscots of Maine and the Hurons and Abenakis of Quebec. The snowshoes of these tribes are longer, narrower, and have lengthened tail-pieces or trailers. Those of the Northern Athabascan tribes are still longer and narrower with upturned prows. All of these peoples use a bone or wooden netting needle about three inches long tapering at both ends with the eye in the center. It is one of the interesting sights of Indian village life in the north to see the men filling in the network of the frames and passing the time with smoking and story telling.

The snowshoe is attached to the foot by means of an ankle loop and a toe thong. The Indian readily puts them on without the assistance of his hands, slipping his foot through the ankle loop and adjusting the toe thong by a swift and dexterous movement of his moccasined foot. The method of attachment leaves the heel entirely free, the weight of the shoe as it is lifted and brought forward at each step being borne by the toe. Thus the prow of the snowshoe only is raised at each step; the

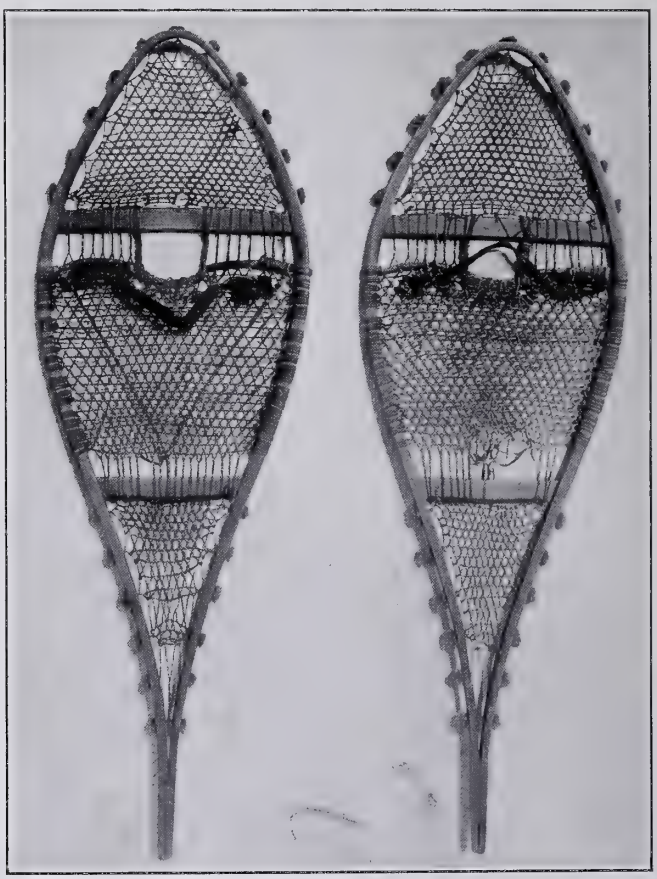

Fig. 67.—Malisit Indian Snowshoes. Heye Collection.

heel is left to trail along the snow. In traveling over the snow the Indian walks with a long swinging gait and a swaying motion of the body.

To the welfare of hyperborean peoples generally snowshoes are absolutely necessary. They could not procure food without them. They could not procure clothes without them, because the animals that furnish these people with furs must be captured in winter, and the ground to be hunted is of great area. So some of these northern tribes go out in the fall and build their birch bark houses wherever the hunting ground seems promising, and when the north wind sweeps down over their country, and their faces and fingers freeze almost stiff on the bleak winter day, they have to outface these difficulties or go hungry. Many a storm has tried their vitality and no one has kept count of those who were defeated in the struggle for existence before the return in the spring. It is under these conditions that the snowshoe does its service to man and under these conditions it has had its admirable development.

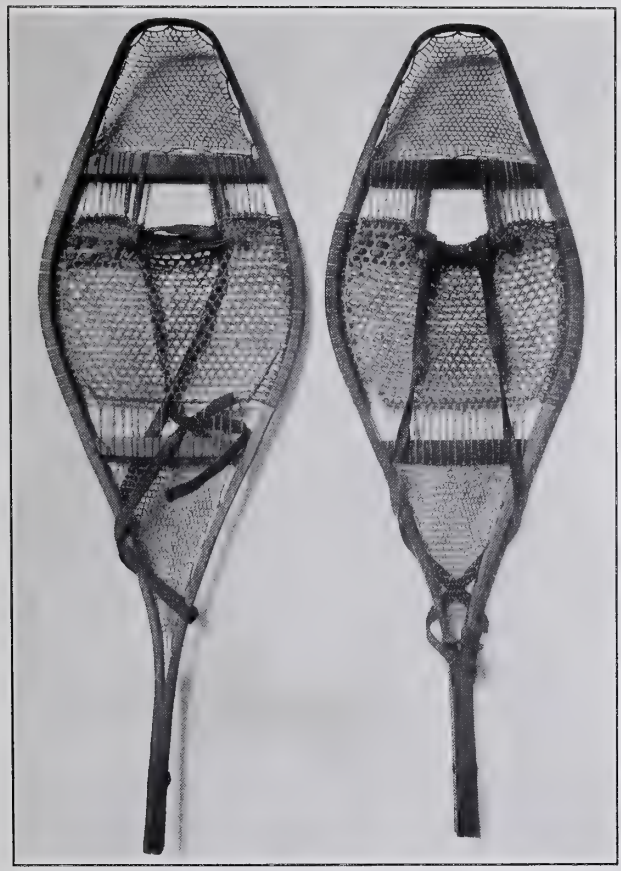

FIG. 68.—Huron Indian Snowshoes. Heye Collection.

In Europe the invention that corresponds to the American snowshoe is the Norwegian ski. The relative merits of the two are often debated by those who

are accustomed to use the one form or the other, and each has its advocates.

There is no doubt that the long, swift, upturned wooden runner lends itself to performances of a kind for which the American snowshoe is by no means adapted either by design or by practice. The last distance mentioned is the record jump, the others are common enough. The record time in racing with the ski is 15½ miles in 2 hours and 7 minutes, over open, level country.

But compared with the Indian snowshoe the ski is unwieldy, and for tracking

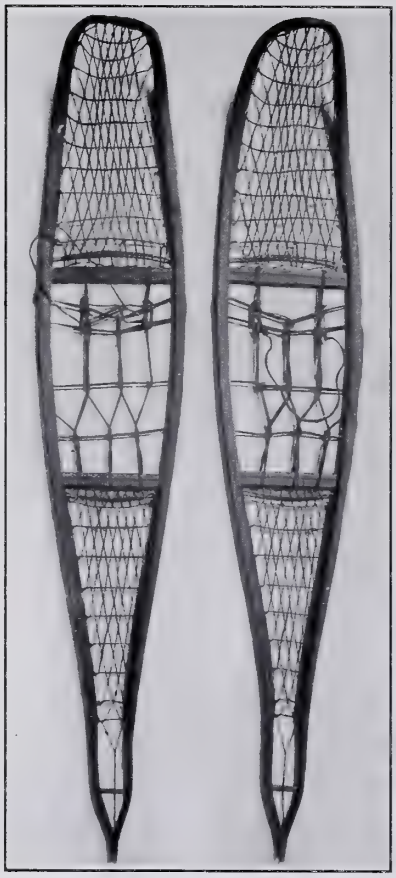

Fig. 69.—Athabascan Indian Snowshoes from the interior of Alaska.

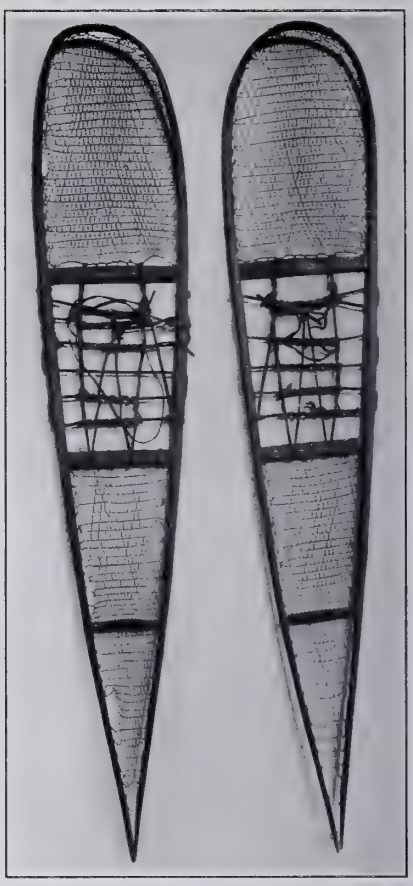

Fig. 70.—Athabascan Indian Snowshoes from the Yukon River.

In open country the ski has advantages over the snowshoe, and especially on sloping ground, where the straight, smooth runner allows the sportsman to perform those long glides and those extraordinary flying leaps in which he launches himself into the air from the take-off for a jump of 50, 75 and even 135 feet. through timber or over loose snow all authorities are agreed that the snowshoe is very superior to the ski. In the American snowshoe, moreover, the qualities of lightness, strength, gracefulness, ingenuity of construction, and facility in use, are combined to make it an article of special merit, remarkably adapted

to its purpose. As though not content with this achievement the Indian essayed, in the more perfect examples, to render his workmanship still more attractive to the eye and more pleasing to the mind by working into the fabric of the mesh, a decorative pattern which exhibited at once his desire to please and his skillful mastery of technique, an exercise of his faculties in which the Indian craftsman took special delight. Examples of this form of decoration may be seen in Figs. 73 and 77. Or he embellished the wooden frame with tufts of dyed moose hair, or colored worsted after the manner seen in Figs. 61 and 67.

Although it is quite true that the racquet form of snowshoe is to be assigned in its development to the American Indian and although the ski is of Scandinavian origin, both types are now widely used by different peoples. Both forms are best known in connection with sport, but in France and in Italy the ski is employed in military manœuvres, and in the Andes it is used by mail carriers In Canada the snowshoe is used by the Royal Northwest Mounted Police, by fur

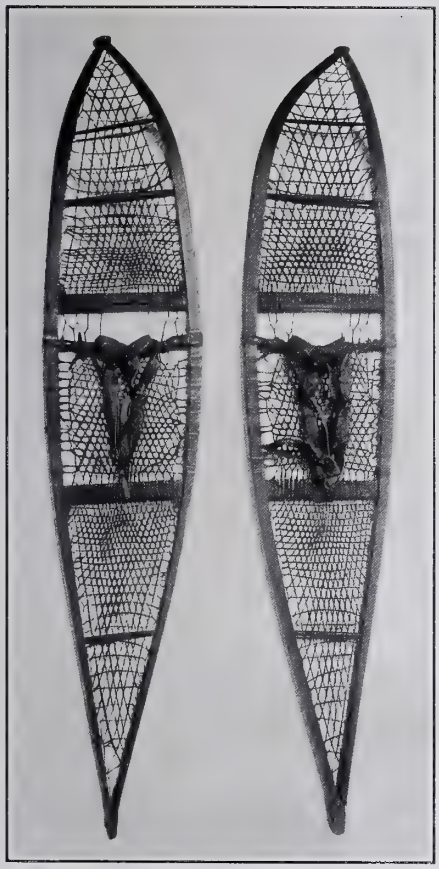

FIG. 71.—Chipewyan Indian (Athabascan) Snowshoes.

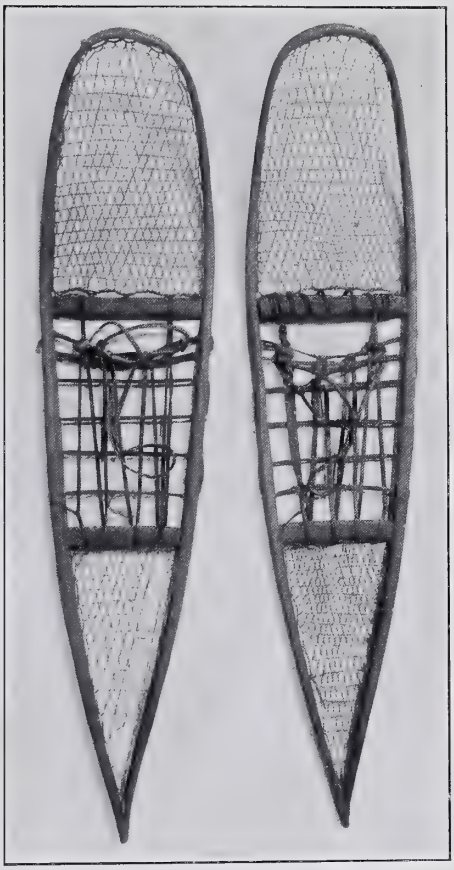

FIG. 72.—Athabascan Indian Snowshoes from Northern Alaska.

traders, trappers, couriers, and travelers who have occasion to traverse in winter the vast tracks that are still remote from railroads and other more modern methods of communication.

In Canada the snowshoe clubs contribute largely to the interest in snowshoeing as a sport and serve to stimulate the practice of this pastime. Snowshoe racing forms one of the principal sports of these Canadian clubs.

Other forms of snowshoes have been used historically by different peoples of the world. They were usually made of skin, and in Ancient Greek literature we are told that the horses of the Armenians were equipped with snowshoes of this kind.

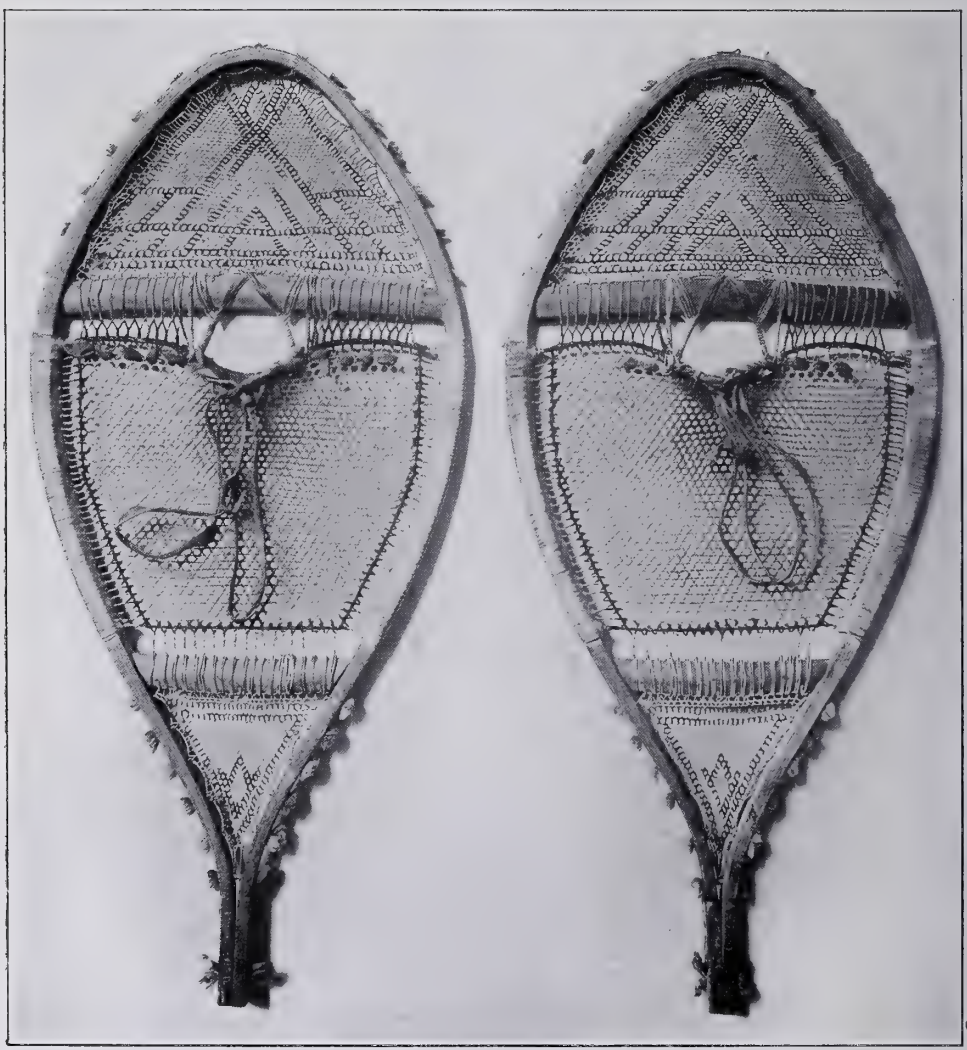

FIG. 73.—Montagnais Indian Snowshoes, Quebec.
Heye Collection.

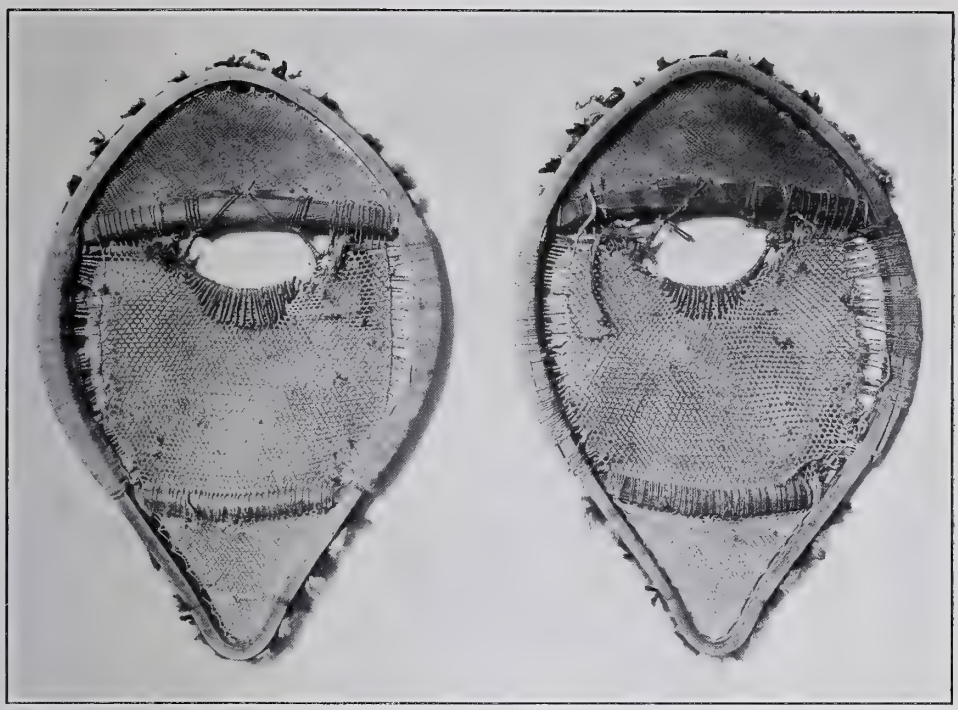

FIG. 74.—Montagnais Indian Snowshoes. Beavertail pattern. Heye Collection.

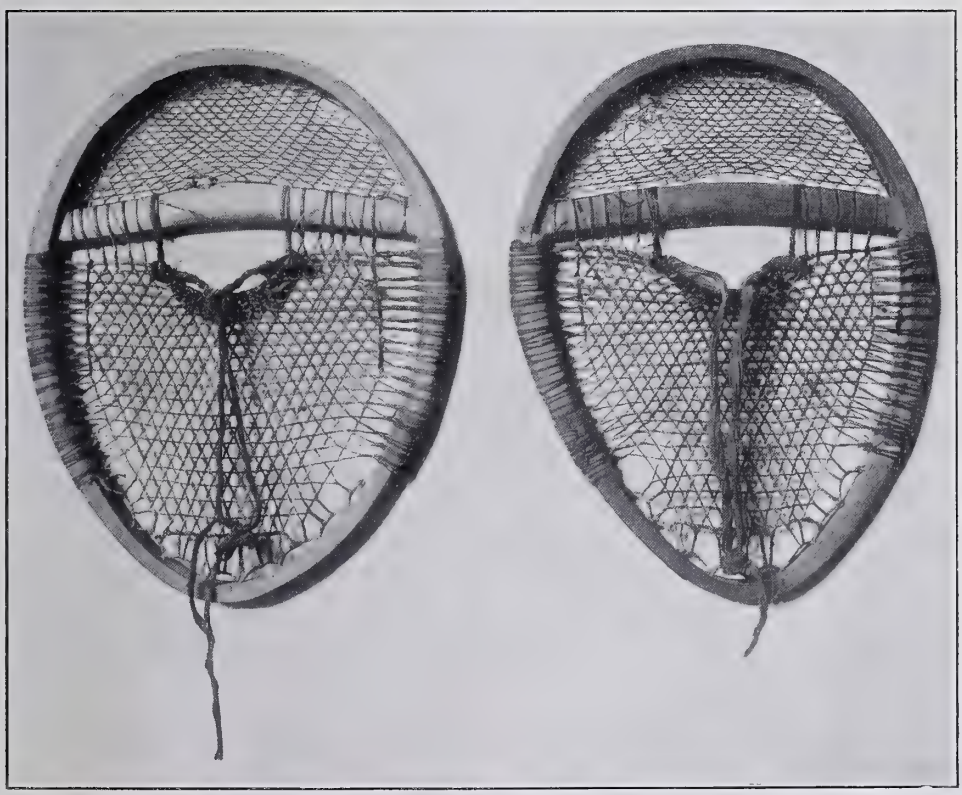

FIG. 75.--Montagnais Indian single bar Snowshoes. Heye Collection

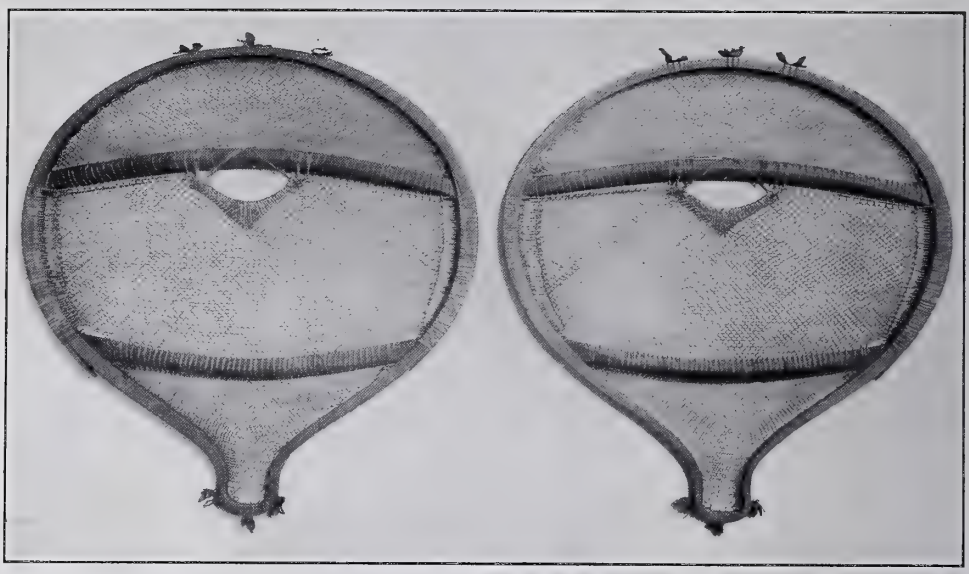

FIG. 76.—Montagnais Indian Snowshoes. Heye Collection.

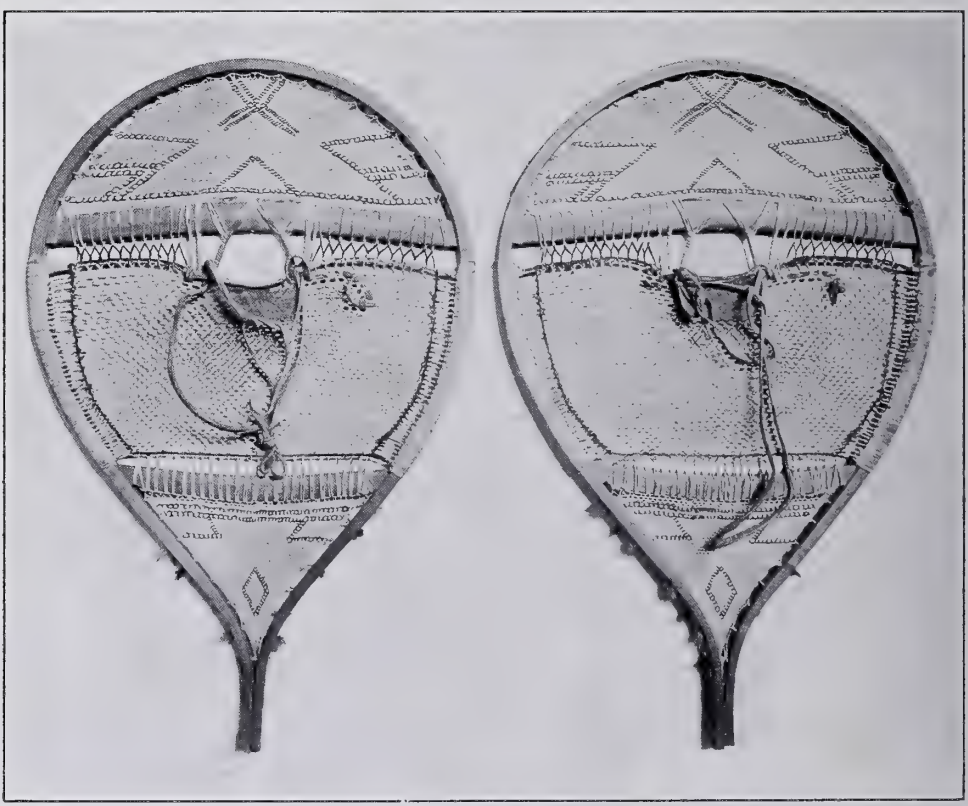

FIG. 77.—Snowshoes from the Montagnais Indians in Eastern Canada. Swallowtail pattern. Loaned by Frank C. Schoonover.

1911 NOTES.

ACCESSIONS.

AN ethnological collection comprising 402 specimens from New Zealand, Australia and the Islands of the South Seas. This collection, purchased through Mr. Herbert L. Clark, is to be known as the E. W. Clark Collection.

A set of twenty-seven terra cotta figurines illustrating the costumes of different peoples of India, presented by Mrs. Richard L. Ashhurst.

Tapa cloth from the Sandwich Islands, presented by Miss Juliana Wood.

Samoa war club, presented by Mr. Leonard Myers.

Twenty ethnological specimens from Greenland, presented by Mrs. Richard L. Ashhurst.

A collection of 625 ethnological specimens procured from the Eastern Algonkian tribes of the United States and Canada added to the George G. Heye Collection.

Five painted Indian buffalo robes by purchase.

A collection of fourteen pieces of Araucanian Indian silverwork by purchase.

Twelve ethnological specimens from the Alaskan Eskimo by purchase.

Old Indian war club presented by Mr. John Moss, Jr.

Model of Ojibway canoe from Northern Quebec, presented by Mr. A. P. Wiedersheim.

An ethnological collection comprising 2500 specimens from the Indians of the Northwest Coast added to the George G. Heye collection.

A collection of ninety-seven sacred bundles and costumes from Indian tribes in Oklahoma added to the George G. Heye collection.

Eight cases of pottery and other small antiquities from the Soudan Government, forming the final consignment to the Museum of the finds at Buhen.

A collection of over five hundred fragments of Coptic, Greek, Arabic and Demotic papyri purchased in Cairo through Mrs. C. C. Harrison.

One hundred pieces of Coptic, Greek, Arabic and Demotic papyri, presented by Mr. John F. Lewis.

An Egyptian stone lintel from the Museum of Fine Arts in Boston.

A Hathor head in fayence, found in the ruins of Luxor, by purchase.

An Egyptian mummy from Mrs. L. A. Barakat.

A ceremonial vase from the ruins of a Greek Church in Messina, presented by Chev. Baldi through Dr. Allen J. Smith.

A life-sized seated marble statue of early Roman date representing Bacchus of Hercules, purchased through Mrs. Joseph Drexel.

A collection of twenty cameos, seals and coins from Mrs. William Pepper.

VARIOUS ACTIVITIES.

Field work during the year was confined to some minor phases of investigation in North America.

During the spring, Dr. Frank G. Speck went to Northern Quebec where he obtained a considerable collection representing the material culture of the Montagnais Indians living in the vicinity of Lake St. John. During the summer, Dr. Speck visited the Penobscots where he obtained additional material for his monograph on the ethnology of that tribe.

Mr. Wilson D. Wallis, who was last year Harrison Fellow in Anthropology, spent the summer among the Micmac Indians of New Brunswick and Nova Scotia, making collections, taking measurements and studying their ethnology. He also obtained a number of phonographic records of songs.

Miss Gerda Sebbelov spent the summer among the Osage Indians in Oklahoma on behalf of the Museum, carrying on special inquiries relative to the ceremonial life of the Osage.

Mr. W. C. Orchard was sent to North Dakota to study the house construction of the Sioux.

Doctor Speck and Mr. Wallis have made a preliminary report on the so-called Moors of Indian River, Sussex County, Delaware. During the investigations which they have been carrying on in that community they have been successful in collecting a body of information which is capable of being developed into an instructive record of a community made up of the amalgamation of three distinct races. In this case the three elements are known and for two of these elements specific anthropological data may be claimed. For the third these can be given only in very general terms. The people locally called Moors in Delaware are a mixture of White Europeans, African Negroes, and Nanticoke Indians. The proportion in which these three enter into the mixture cannot be determined with accuracy.

The descendants form to-day an exclusive community of about 700 souls on Indian River with a smaller community of about 300 at Cheswold, Kent County, Delaware. Each community maintains a strong consciousness that preserves its identity and keeps the families of which it is composed from intermarrying with either the whites or the negroes. Physically, the members of these communities are very well formed, their mental qualities are good and they are well-to-do.

To what extent the exclusiveness of these communities is due to Indian ancestry it is impossible to say, but Doctor Speck thinks that this feeling may be due to a dominating Indian tradition. They possess an abundance of folk-lore and superstitions, but whether these will be found to present characteristics which will associate them with either the Indian or the Negro it is not now possible to say. Magic and witchcraft are extensively practised and a belief in the specific medical virtues of various plants forms a body of local information that makes a suitable subject for further study.

Such a community as that on Indian River obviously offers interesting material for the study of one of the far-reaching aspects of modern anthropological research, namely the effects produced by race amalgamation. Here we have an example of a community which derives its origin from three races, and which is completely self-sustained, which rests its claim to exclusiveness on a feeling of social superiority and which presents all the essential marks of a separate ethnic and social group.

The study of this community has its bearing on such fundamental human phenomena as physical variation, tribal prerogative, clan consciousness, race sensibility and the sociological significance of exclusive property in folk-lore and belief.

Doctor Speck finds that the esoteric tendency which has set up barriers to protect the group against the action of outside influence is not inconsistent with a breadth of view which provides schools of a high standard and a liberal provision for the education of the youth. The moral tone of the community is approved by all observers and the general discipline is clearly of a high order.

Miss Gerda Sebbelov was appointed Assistant Curator of the Section of General Ethnology.

Dr. Edith H. Hall was appointed Assistant Curator of the Mediterranean Section.

The Maxwell Sommerville Collections have been rearranged during the year and put in order. A new exhibit of the Buddhist collection has been arranged and the objects nearly all placed under glass. The gem collection has received a general classification and is now exhibited with appropriate labels.

In the American Section, a number of new cases were installed during last summer and the old cases condensed. In this way, a large amount of additional exhibition space has been provided, but, at the same time, the overcrowding of some of the rooms must be apparent to everybody.

The installation of the new cases provided for an extended rearrangement of the collections in the American Section. One entire hall, next to the lecture room was devoted to the Heye Collection from the North Pacific Coast and a large part of the adjoining room to a collection of mystery packs of the American Indians.

Seven hundred and eighty-seven volumes have been added to the Museum Library by purchase and the collection of books has been further enlarged by the receipt of five hundred and sixty-five exchanges. Upwards of four hundred books were taken out by readers during the year.

The collections in the Museum continued to be used extensively by the classes in Anthropology and to a considerable extent also by the classes in other departments of the University, especially by classes in history and those in architecture. The classes from the School of Industrial Art also made use of the collections, on appointed afternoons, for practice in drawing and water-color work.

At the beginning of the present school year, the Museum, in coöperation with the Department of Education in the City, sent out invitations to the number of about 4000 to the principals and teachers of the public schools, suggesting to them the advantages which might be afforded by the Museum for illustrating the subjects taught in the schools and for improving the methods of instruction.

On March 4th a reception was given at the Museum to Dr. Albert von Le Coq of Berlin.

On May 3d a reception was given at the Museum to Dr. Albert M. Lythgoe, of the Metropolitan Museum, and to Mrs. Lythgoe, who, at the time, were guests of the President.

On May 16th, a reception was given at the Museum to the members attending the Third National Conference on City Planning.

PUBLICATIONS.

The following publications have been issued during the year 1911.

Babylonian Section.

"Sumerian Hymns and Prayers to God Ninib," by Hugo Radau.

"Babylonian Hymns and Prayers," by David W. Myhrman.

Egyptian Section.

"Buhen," by D. Randall-MacIver and C. Leonard Woolley.

"The Meroïtic Inscriptions of Shablûl and Karanòg," by F. Ll. Griffith.

American Section.

"Ceremonial Songs of the Yuchi and Creek Indians," by Frank G. Speck.

"The Tahltan Indians," by G. T. Emmons.

LECTURES.

A course of fifteen lectures has been arranged for the season, beginning on December 9th and ending on March 30th. The complete list of lectures is as follows:

December 9.—Mr. Algot Lange. "In the Amazon Jungles."

December 16.—Prof. Clifford H. Moore, of Harvard University. "The Roman Aqueducts, or the Water Supply of Ancient Rome."

January 6.—Miss Florence A. Stone, of Athens. "Thessaly; A Visit to the Monasteries in the Air and the Vale of Tempe."

January 13.—Miss Florence A. Stone, of Athens. "Among the Cyclades; Delos, Paros, Thera. The Miraculous Virgin of Tenos."

January 20.—Mr. Sidney Dickinson. "In Maoriland; A Journey in New Zealand."

January 27.—Mrs. Joseph Lindon Smith. "The Natives of Modern Egypt."

February 3.—Prof. W. Max Müller, of the University of Pennsylvania. "The Damming of the Nile and the Doom of Philae."

February 10.—Prof. Clifford H. Moore, of Harvard University. "The Transformation of Pagan Temples into Christian Churches."

February 17.—Mr. Joseph Lindon Smith. "The Discovery and Opening of the Tomb of the Parents of Queen Tiy."

February 24.—Prof. Walton Brooks McDaniel, of the University of Pennsylvania. "In Sicily with Cicero and Verres."

March 2.—Mr. Henry E. Crampton, of the American Museum of Natural History. "In the Wilds of British Guiana and Brazil."

March 9.—Miss Florence A. Stone. "Athens, Ancient and Modern."

March 16.—Mr. F. S. Dellenbaugh. "A Glimpse of Zuñi and the Hermit Tribe of the Grand Canyon."

March 23.—Mr. A. C. Parker, of the New York State Museum. "The League of the Iroquois. A Recent Study of An Ancient Indian Empire State."

March 30.—Prof. Clifford H. Moore, of Harvard University, "The Eleusinian Mysteries in Ancient Greece."

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All classes of members are entitled to the following privileges: Admission to the Museum at all reasonable times; an invitation to any regular reception given by the Board of Managers at the Museum; invitations to all lectures given at the Museum; the Museum Journal; copies of all guides and handbooks published by the Museum, and free use of the Library. In addition to the privileges to which all classes of members are entitled, sustaining members and fellows receive, upon request, copies of all books published by the Museum.

Publications of the Museum

Transactions of the Museum, Volumes I and II, $2.00 each.

Journal of the Museum, issued quarterly, single copies, 25 cents.

Gournia, by Harriet Boyd Hawes, 1908, $25.

Pachacamac, Report of the William Pepper Peruvian Expedition of 1895-97, by Max Uhle, $10.00.

The Excavations in Assyria and Babylonia (with 120 illustrations and 2 maps), by H. V Hilprecht, 1904, $2.50.

Babylonian Section

Series A. Cuneiform Texts

Vol. III: Sumerian Administrative Documents from the Second Dynasty of Ur.
Part 1, by David W. Myhrmann, 1909, $6.00.

Vol. VI: Babylonian Legal and Business Documents from the Time of the First Dynasty of Babylon.

Part 1, chiefly from Sippar, by H. Ranke, 1906, $6.00.

Part 2, chiefly from Nippur, by Arno Poebel, 1909, $6.00.

Vol. VIII: Legal and Commercial Transactions, dated in the Assyrian, Neo-Babylonian and Persian Periods.

Part 1, chiefly from Nippur, by A. T. Clay, 1908, $6.00.

Vol. IX: Business Documents of Murashu Sons of Nippur, dated in the Reign of Artaxerxes I, by H. V. Hilprecht and A. T. Clay, 1898, $6.00.

Vol. X: Business Documents of Murashu Sons of Nippur, dated in the Reign of Darius II, by A. T. Clay, 1904, $6.00.

Vol. XIV: Documents from the Temple Archives of Nippur, dated in the Reigns of Cassite Rulers, with complete dates, by A. T. Clay, 1906, $6.00.

Vol. XV: Documents from the Temple Archives of Nippur, dated in the reigns of Cassite Rulers, with incomplete dates, by A. T. Clay, 1906, $6.00.

Vol. XVII: Letters to Cassite Kings from the Temple Archives of Nippur.
Part 1, by Hugo Radau, 1908, $6.00.

Vol. XX: Mathematical, Metrological and Chronological Texts from the Temple Library of Nippur.

Part 1, by H. V. Hilprecht, 1906, $5.00

Vol. XXIX: Sumerian Hymns and Prayers to God Ninib.

Part 1, by Hugo Radau, 1911, $3.00.

New Series

Vol. I, No. 1, Babylonian Hymns and Prayers, by David W. Myhrman, 1911, $3.00.

Egyptian Section

Eckley B. Coxe Junior Expedition to Nubia

Vol. I: Areika, by D. Randall-MacIver and C. Leonard Woolley, 1909, $5.00.

Vol. II: Churches in Lower Nubia, by G. S. Mileham, 1910, $5.00.

Vols. III and IV: Karanog, The Romano-Nubian Cemetery, by C. Leonard Woolley and D. Randall-MacIver, 1910, $20.00.

Vol. V: Karanog, The Town, by C. Leonard Woolley, 1911, $5.00.

Vol. VI: The Meroitic Inscriptions of Shablul and Karanog, by F. Ll. Griffith, 1911, $10.00.

Vols. VII and VIII: Buhen, by D. Randall-MacIver and C. L. Woolley, 1911, $20.00.

Anthropological Publications

Vol. I, No.1, Ethnology of the Yuchi Indians, by Frank G. Speck, 1909, $2.50.
No. 2, Ceremonial Songs of the Yuchi and Creek Indians, by Frank G. Speck, 1911, $2.50

Vol. II, No. 1, Takelma Texts, by Edward Sapir, 1909, $2.50.

Vol. III, No. 1, Excavations on the Island of Pseira, Crete, by Richard B. Seager, 1910, $5.00.

Vol. IV, No. 1, The Tahltan Indians, by G. T. Emmons, 1911, $5.00.

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